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(54)



THE VIRGIN AND CHILD WITH ANGELS. RELIEF IN MARBLE BY  
AGOSTINO DI DUCCIO. FLORENTINE; 15TH CENTURY.

*Frontispiece*

VICTORIA AND ALBERT MUSEUM

REVIEW OF THE  
PRINCIPAL ACQUISITIONS  
DURING THE YEAR  
1926

34330

ILLUSTRATED



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## PREFATORY NOTE

HE year was notable for two important Loan Exhibitions, one of works of art belonging to the Livery Companies of the City of London, the other of paintings, drawings, etchings, etc., by Samuel Palmer and other disciples of William Blake. Further reference to these exhibitions is made in the Annual Report on the Museum, which is printed as an Appendix to this Review (see p. 106).

By the death of Lt.-Colonel G. B. Croft Lyons the Museum, to which for many years he had been a most devoted friend, succeeded to a bequest of many important objects, particularly English silversmiths' work and English furniture, most of which had for many years been exhibited on loan. An important group of objects, mainly Chinese bronzes, was given to the Museum from the collection of the late Ernest A. Brooks, of Long Island, U.S.A., by members of his family. An object of particular interest is the plaque in enamelled copper representing St. Paul, probably English work of the 12th century, which was acquired by the Department of Metalwork with the aid of the widow of Mr. H. P. Mitchell, the late keeper of the department, whose invaluable services were lost to the Museum by his untimely death in the early part of this year. A gift of quite exceptional importance is the 5th century ivory diptych (see p. 1), which is due to the generosity of Mr. F. E. Andrews. As in previous years, it is a real pleasure to acknowledge the generous co-operation of the National Art-Collections Fund in the acquisition of several important works of art.

The descriptive accounts which appear in the following pages have been written by the Officers of the various Departments.

ERIC MACLAGAN.

*December 1927.*



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 Capt. O. Sitwell.  
 A. Myers Smith, Esq.  
 Mrs. C. Smithson.  
 J. H. Solomon, Esq.  
 Southern Railway Co., Ltd.  
 Mrs. J. Spier.  
 Miss E. M. Spiller.  
 Miss P. D. Stanbridge.  
 D. Stancioff, Esq.  
 A. J. Stark, Esq.  
 Miss Stephens.  
 R. H. Stephenson, Esq.  
 Monsieur Georges Tabbagh.  
 Miss E. G. Tanner.  
 C. E. C. Tattersall, Esq.  
 W. Telbin, Esq., Junr.  
 N. E. Toke, Esq.  
 Messrs. Tootal, Broadhurst, Lee & Co.  
 Senor Folch y Torres.  
 Mrs. W. Toynbee.  
 H. E. Traylen, Esq.  
 Mrs. U. C. V. Turner.  
 S. Vacher, Esq.  
 Miss K. E. Varley.  
 Miss M. E. Verrall.  
 C. F. Annesley Voysey, Esq.  
 The late H. Wagner, Esq.  
 Miss Waldman.  
 R. W. M. Walker, Esq.  
 Miss K. Wallis.



H. B. Walters, Esq.  
J. S. M. Ward, Esq.  
Capt. V. Ward.  
Mrs. H. G. Warre.  
Messrs. J. Wedgwood & Sons.  
Mrs. L. Wells.  
W. H. Welsh, Esq.  
Messrs. Whittingham & Griggs, Ltd.  
Miss Wild.

Sir H. Wilson, K.C.M.G., K.B.E.  
R. A. Wilson, Esq.  
Sir R. and Lady Witt.  
A. M. Woodward, Esq.  
N. Yasumi, Esq.  
W. P. Yetts, Esq.  
Mrs. A. de Budé Young.  
G. W. Younger, Esq.

## LIST OF BEQUESTS IN 1926

A. Burman, Esq.  
Lt.-Col. G. B. Croft-Lyons.  
J. Lane, Esq.

Miss F. M. Power.  
Miss E. A. Taylor.

## ACQUISITIONS

### I. DEPARTMENT OF ARCHITECTURE AND SCULPTURE



THE year has been an unusually important one for the Department both for the quality and the number of objects acquired either by gift, bequest, or purchase.

A very valuable gift, which had been previously on loan in the Museum, was the 5th century ivory diptych (*Plate 1*) generously presented by Mr. F. E. Andrews through the National Art-Collections Fund (see the *Antiquaries Journal*, vol. iii (1923), pp. 99 ff). The subjects represented are six of the miracles of Christ—the Miracle of the Loaves and Fishes, the Healing of the Blind Men, the Healing of the Man Sick of the Palsy, the Raising of Lazarus, the Miracle of Cana, and the Healing of the Leper. This gift is of extraordinary importance as diptychs of this date with Christian subjects are very rare indeed. The style is closely similar to that of two very beautiful diptych leaves in the Museums at Liverpool and Brescia, one with an elk fight and the other with a chariot race. It is almost impossible to localize the carved ivories of the early Christian period, and although the group of carvings with which the diptych shows a stylistic connection has, on rather slight evidence, been sometimes ascribed to Southern



Fig.1 (p. 2).

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Europe, it seems more probable that it derives (together with the greater part of the ivory carvings of this period) from the Eastern end of the Mediterranean.

Early in the year a small group of objects of the Coptic period, including a beautifully modelled torso of a woman (*Fig. 1*), was



*Fig. 2* (p. 5).

acquired in Egypt. Later another interesting ivory was purchased with the aid of a contribution from the National Art-Collections Fund. This was a Byzantine panel carved with the Last Judgment (*Plate 2*) which is, apart from its intrinsic beauty, of considerable importance for the history of East Christian Art (see the *Burlington Magazine*, vol. xlix (1926), pp. 38, 39). No other ivory, and indeed no other carving in any



material, with so elaborate a representation of the subject is known, though it has been similarly treated in contemporary illuminated manuscripts, on a mosaic at Torcello and, at a later period, on frescoes at Mount Athos and elsewhere. The relief, which dates from the 11th or 12th century, has an added interest inasmuch as it was exhibited on loan in the Museum in the middle of the last century, since when it had disappeared. Byzantine carvings of this fine quality rarely come into the market. Much of the work of the period is monotonous in style, but in this case the freedom of treatment and individual characterization of the faces mark the ivory out as the work of an exceptional artist.

Dr. W. L. Hildburgh, F.S.A., added a number of pieces to the already considerable collection of Spanish sculpture which he has given to the Department. Included among these were a number of Visigothic capitals, mostly acquired in Cordova, and further fragments from Medina Azzahra.

Three examples of outstanding importance were added to the collection of Italian sculpture. The first, a very beautiful marble relief of the Virgin and Child with Angels (*Frontispiece*) by the Florentine sculptor Agostino di Duccio, born about 1418, died about 1481



Fig. 3 (p. 5).

(*Burlington Magazine*, vol. xlviii (1926), pp. 166, 167), was acquired from the Trustees of Lord St. Oswald with the aid of generous contributions from the National Art-Collections Fund and from Sir Joseph



Fig 4 (p. 5).

Duveen. The relief, of which there is a contemporary stucco copy at Berlin, was exhibited at the Burlington Fine Arts Club in 1912 (No. 3). Two other versions of the same subject are in the Louvre and two more at Florence. This relief seems to be the earliest of the series, though it is perhaps hardly as early as 1442-46, to which period it has sometimes been assigned. The acquisition is specially welcome as the Museum has not hitherto possessed a certain and characteristic work by this very individual Master, although the early sarcophagus of Santa Giustina may perhaps be ascribed to him. The other two objects were acquired at the sale of the Carmichael collection. The first, a small but important stucco relief (*Plate 3*), was purchased by the National Art-Collections Fund with

the aid of a body of subscribers and presented to the Museum in memory of Lord Carmichael. The stucco, which is a squeeze from a well-known plaquette ascribed to Donatello (two examples of which are in the Museum), is mounted in a beautiful contemporary





IVORY DIPTYCH. SIX OF THE MIRACLES OF CHRIST.  
EARLY CHRISTIAN; 5TH CENTURY.

GIVEN BY F. E. ANDREWS, ESQ.





THE LAST JUDGMENT. RELIEF IN IVORY. BYZANTINE; 11TH-12TH CENTURY.



THE VIRGIN AND CHILD. RELIEF IN STUCCO FROM A PLAQUETTE  
ASCRIBED TO DONATELLO. CONTEMPORARY PAINTED FRAME.  
FLORENTINE; MIDDLE OF THE 15TH CENTURY.  
PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND AND A BODY OF  
SUBSCRIBERS, IN MEMORY OF LORD CARMICHAEL.



GROUP IN IVORY. BY LEONHARD BAUR.  
SIGNED AND DATED 1716. GERMAN; 18TH  
CENTURY.  
MURRAY BEQUEST.



VENUS AND CUPID. BY DAVID LE MARCHAND.  
ENGLISH; EARLY 18TH CENTURY.



architectural frame, richly gilded and painted with figures of God the Father, Angels, and Eve. The second acquisition, a charming bronze bust of a child (*Fig. 2*), was bought with the funds of the Bryan Bequest. Variations of this little head, which may perhaps be intended to represent the Child Christ, are in the Louvre, the Berlin Museum, and various private collections; they are apparently the work of an unknown sculptor working in Northern Italy at the end of the 15th century.

Among the objects which came to the Department as part of the valuable bequest left to the Museum by Lieut.-Col. G. B. Croft Lyons were two interesting 15th century English alabaster carvings, the Resurrection (*Fig. 3*) and the Martyrdom of St. Peter, the former being of the early type; two fine lead busts of Hogarth (*Fig. 4*) and Dr. Johnson (*Fig. 5*), the former of the first half of the 18th century in the style of Roubiliac, and the second rather later in the same century; and

a charming little ivory portrait bust of Anne Churchill, Countess of Sunderland, by David Le Marchand (1670-1726).

Later, the Department was able to purchase a signed ivory by the same artist (*Plate 4*); the subject, Venus and Cupid, is unusual



Fig. 5.





Fig. 6 (p. 7).



Fig. 7 (p. 7).

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as all Le Marchand's hitherto known works have been portraits. Two other interesting ivory carvings of a type not represented in the collections, both cut from the same end of the solid tusk which has been sawn down the middle, were presented by Dr. Hildburgh. The subjects—the Immaculate Conception and the Assumption of the Virgin (*Fig. 6*)—are composed of scores of tiny figures in full relief, which give the effect of complete detachment. Similar carvings have previously been described as Southern Italian or Spanish, but an example at Munich has on the back what purports to be the signature of Jakob Auer, a Bavarian artist, working at the end of the 17th century. A large casket decorated with pierced panels of ivory over a blue ground and plaques in amber (*Fig. 7*), given by H.R.H. Princess Louise, Duchess of Argyll, was a welcome addition to the collection of German amber carvings of the 17th and 18th centuries.

An important purchase, made with the funds of the Murray Bequest, was a group in ivory by Leonhard Baur of Augsburg, signed and dated 1716 (*Plate 4*). A few examples of Baur's work are known in German Museums, none of these is signed. Other purchases made under the



Fig. 8 (p. 8).



same Bequest were a statuette in wood of St. Joseph and the Infant Christ (*Fig. 8*), Southern German work of the 18th century, of rather unusual quality, and four small terracotta groups of children representing the Seasons, signed J.B.X. 1726 (*Plate 5*). Work of this type is very rare in this country; the artist, Jean Baptiste Xavery, was born at Antwerp in 1659 and died at the Hague in 1747. He is



*Fig. 9.*

known to have made decorative sculpture for the gardens of William IV of Orange, and it is possible that these charming little groups were models for some such work. Xavery also worked at Cassel, and in that Museum there are eight single figures very similar in size and composition.

Other gifts were a small bone relief of a boy with a basket of fruit belonging to the late classical period, given by Oscar Raphael, Esq., an Italian

model of a horse in bronze of the 16th century, presented by Mrs. Milstead, and a number of objects given by Dr. Hildburgh, including an Egyptian rock crystal jug of the 10th or 11th century (formerly lent to the Museum by Harold Wallis, Esq.) and a small ivory portrait bust by Benjamin Cheverton (died about 1776).

The only important addition to the Chinese collection was an unusual group of a tortoise and a serpent in painted iron (*Fig. 9*).



THE SEASONS. FOUR GROUPS IN TERRA-COTTA, SIGNED J.B.X. 1726.

By J. B. XAVERY. FLEMISH; 18TH CENTURY.

MURRAY BEQUEST.





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The group probably belongs to the period of the Sung dynasty, A.D. 960-1280, about the 12th century, or a little earlier, but the composition is apparently traditional and appears at a much earlier date.

H.M. The Queen graciously presented an early 19th century carved ivory Japanese mask, signed Mitsuaki.



Fig. 10.



Fig. 11.

## II. DEPARTMENT OF CERAMICS

**T**HE mere total of acquisitions for the year was the smallest since 1916, but there was no diminution in the number of interesting and important objects added to the collections. The Oriental section benefited especially by the gift or purchase of desirable specimens, and the bequest of Lieut.-Col. Croft Lyons, F.S.A., considerably strengthened the collections of enamels, glass, and Continental pottery and porcelain.

**ORIENTAL POTTERY AND GLASS.** The Museum has acquired its earliest specimen of Chinese pottery in a fine grain-jar of the Chou period (1122-256 B.C., *Fig. 12*), given anonymously; it is of unglazed greyish earthenware and the body is covered with markings apparently produced by impressing it before firing with a rush mat. Inside the neck is an inscription incised in archaic characters similar to the inscriptions often found on bronze vessels of the period, but unusual on pottery. Mr. L. C. Hopkins, who has been consulted with reference to the inscription, informs us that one of the five characters (the second) is identical with a form, believed hitherto to be unique, found on a bronze wine vessel recorded by a well-known Chinese epigraphist, by name Wu Ta-ch'êng. The original of the inscription is to be found on a bronze vessel described in the *Chün Ku Lu Chin Wen*, vol. 4, p. 12, and also in the *Yün Ch'ing Kuan Chin Wen*, vol. 2, p. 41, but it is interesting to note that the last two characters, which signify "sacred vessels," are omitted on the pottery jar. The inscription therefore merely records that a certain personage, whose name is given by the first two characters, "made" (or caused to be made) the vessel in question (not here specified) for (that is, in honour of) his father,



designated as Hsin, that being the eighth day of the Ten Day Cycle, on which he was born. Though the characters are correctly in the style of the Chou or even of the Shang dynasty, it is doubtful whether the inscription was written on the jar at the time of its making.

Two pieces dating from the Tang period, remarkable for their beauty of form, were acquired by purchase. The first (*Fig. 13*) is a vase and cover of hard buff earthenware covered with a cream-coloured glaze: it is undecorated, but the perfection of its mass and outline makes it a worthy representative of this great age of the potter's art. The second piece is more unusual in technique (*Plate 6*); it is decorated with two sprays of plum-blossom, cut before firing through a coating of dark brown glaze, the resulting design being further touched with brown and partly covered with a clear glaze; the points of the thorns are deeply incised in the body of the vessel.

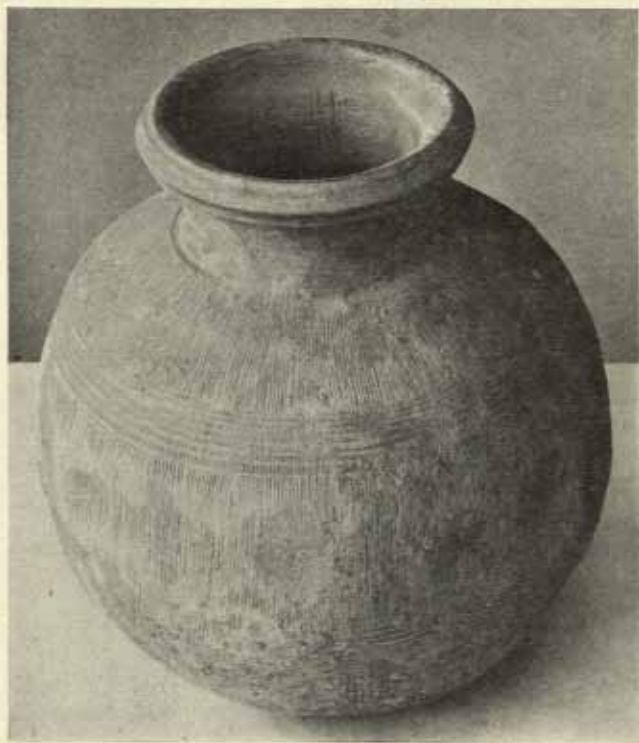


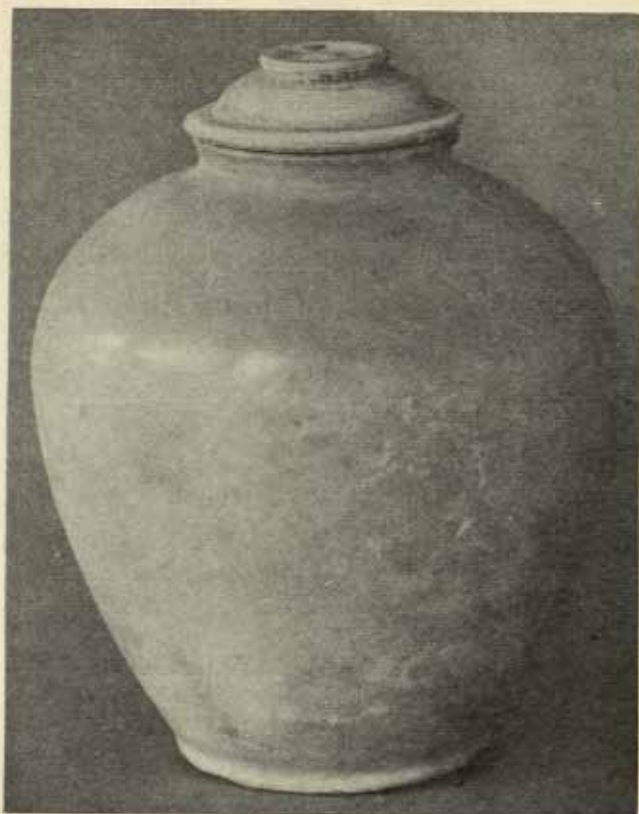
Fig. 12 (p. 10).

A similar vase was exhibited at the Metropolitan Museum in New York at a Loan Exhibition held in 1916,<sup>1</sup> and the ascription of the vase to the potteries of Tz'ü Chou seems a reasonable one.

Two good examples of Sung ware were also acquired by purchase.

<sup>1</sup> *Catalogue of an Exhibition of Early Chinese Pottery and Sculpture*, by S. C. Bosch Reitz. New York, Metropolitan Museum of Art, 1916. No. 5, p. 4, and Fig. 5.

The first is a large bowl of the Ting type of porcelain (*Fig. 14*); the inside is incised with a fine design of stylized lotuses, and the outside is carved with a pattern of overlapping petals. The jar of brown stoneware illustrated in *Fig. 15* is of an exceptionally bold design; it

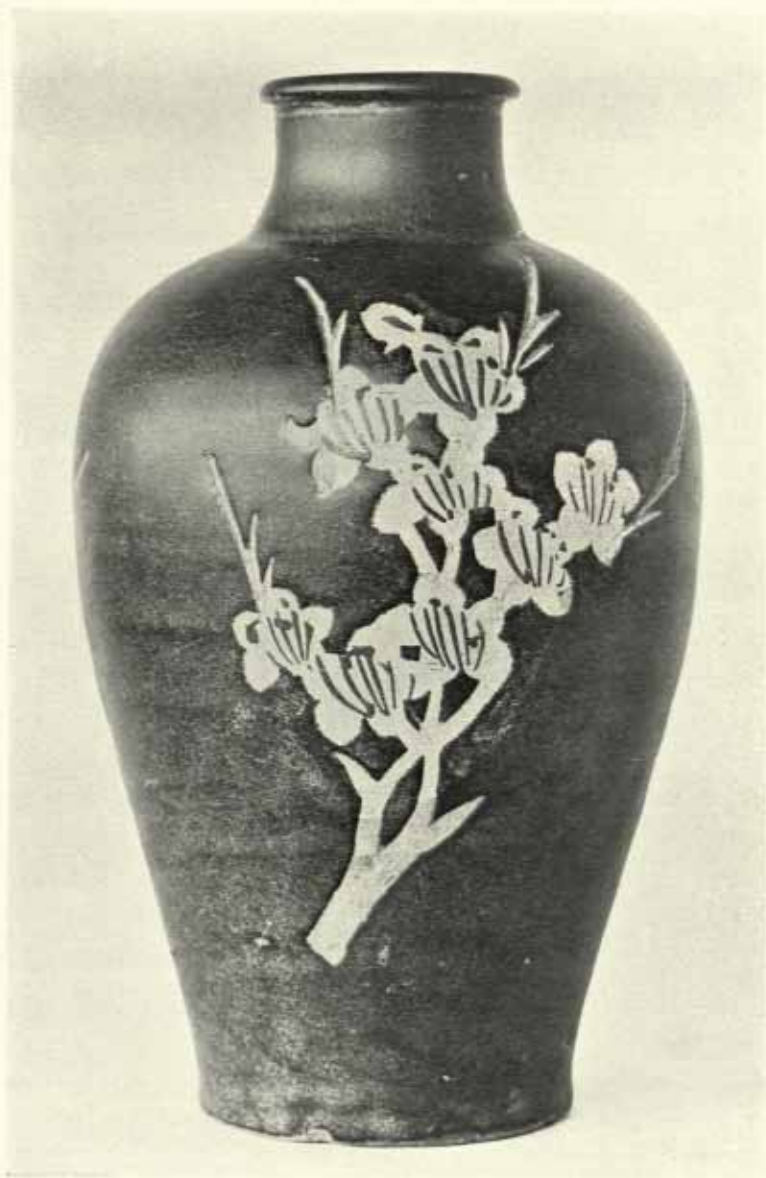


*Fig. 13* (p. 11).

is painted with the character *shou* (longevity) on both sides in iron-brown slip-pigment over a thick cream-coloured glaze; on one side the character is accompanied by an inscription, not easily legible, which in any case throws no light on the date or place of origin of the piece, though the first character, *Tun*, is stated by Dr. W. Perceval Yetts to have been the name of more than one *chou* in early times. A collection of Chinese wares bequeathed by Mr. Andrew Burman (who, in his lifetime, gave some of the finest pieces of Chinese porcelain in the Museum) included a fine bowl of

Chün stoneware, with purple-splashed blue glaze, probably dating from the time of the Yüan dynasty, and a tray with a similar glaze, but on a soft pinkish body, perhaps made at Kuang-tung in the early Ming period.

Mr. Sydney Vacher presented us with an interesting group of Chinese porcelain objects. First comes a bottle (*Fig. 16*) painted in



VASE. EARTHENWARE, WITH INCISED DECORATION.  
CHINESE; T'ANG PERIOD (618-907).







DISH. EARTHENWARE WITH AN INCISED AND COLOURED DESIGN. EGYPTO-ROMAN.



PLAQUE. MAIOLICA, WITH SUBJECTS FROM A *BIBLIA PAUPERUM*, ITALIAN (FAENZA); EARLY 16TH CENTURY.  
GIVEN BY HENRY OFFENHEIMER, ESQ., F.S.A., THROUGH THE NATIONAL ART-COLLECTIONS FUND.





FAITH OVERCOMING HERESY. EARTHENWARE FIGURE.  
BRUSSELS; 18TH CENTURY.

GIVEN BY DR. W. L. HILDBURGH, F.S.A.



blue under a greyish-white glaze; it is probably of the 14th century and derives part of its interest from the fact that it has painted on one side *over* the glaze the character *yüan*. The bottle has been examined microscopically by Sir Herbert Jackson, K.B.E., F.R.S., and he reports<sup>1</sup> that the character has evidently been painted over the glaze at some period after the original firing; the appearance of the bottle

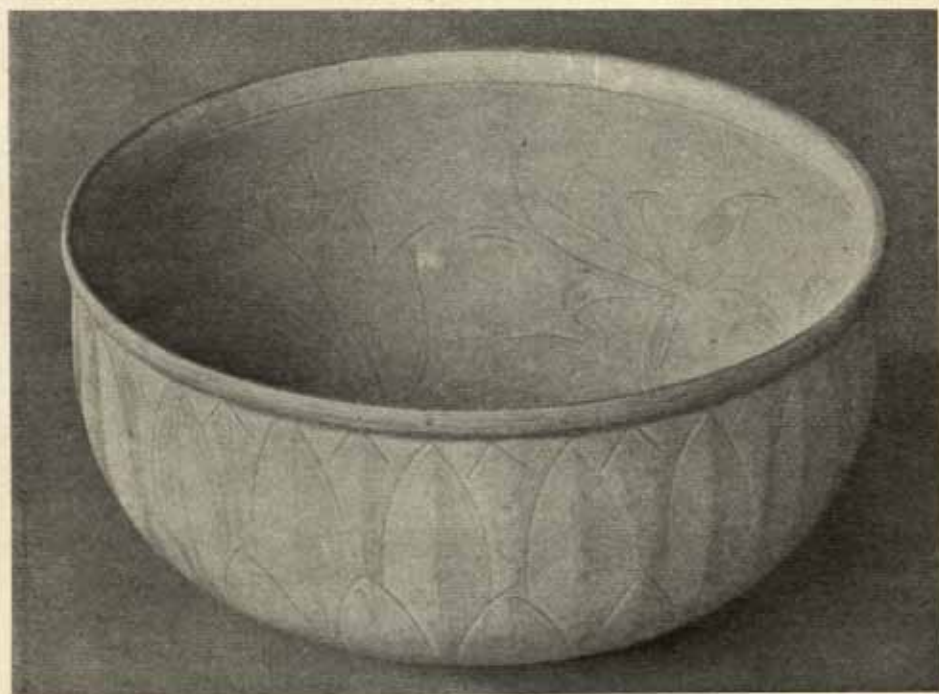


Fig. 14 (p. 12).

suggests that it has only been fired once, but the glaze was probably heated just sufficiently to soften the glaze slightly and fuse the material used in painting the character. There is some doubt as to the exact significance of the character *yüan* as here used; though the name of a dynasty, it may equally mean no more than "first" in a series. Mr. Vacher presented us with two further pieces of the same period—

<sup>1</sup> *Transactions of the Oriental Ceramic Society*, 1925-6, p. 13.



two small pots of porcelain painted in underglaze blue, both tentatively assigned to the Yüan dynasty (1280-1367). Other examples added by Mr. Vacher to the collections consist of a blue-and-white Wan Li



Fig. 15 (p. 12).

dish with a finely drawn design of deer among rocks and pine-trees, a peach-shaped tray (Fig. 17), and a dish of porcelain of the reign of Tien Ch'í (1621-1627). The two last are painted in underglaze blue and enamel colours and remarkable for their decorative feeling. The dish bears the Tien Ch'í mark in underglaze blue and is painted with a figure of Ts'ao-Kuo-Chiu, one of the Eight Immortals, or Taoist saints, holding a pair of clappers, and beside him an inscription which

when translated reads: "An inhabitant of the garden of the Island of the Blest."

Some good examples of 18th century Chinese porcelain came to the Museum by the bequest of Mr. E. A. Brooks of Long Island, United States of America. The bequest of Mr. Andrew Burman, already mentioned, brought us other fine examples of the same period. Several fine pieces of blue-and-white were included in it, among them one with

a soapstone body painted with the Flight into Egypt, probably after a European engraving, as well as *famille verte* of extremely good quality.

The collection of Corean pottery was strengthened by the purchase of some excellent examples of various periods, from which an unglazed covered chafing-dish with scratched linear decoration has been selected for illustration (Fig. 18); it shows the fine sense of form characteristic of the simple but admirable wares of the earlier part of the Silla period (57-918). From the same source were bought a few desirable pieces of Japanese pottery, including the 17th century stoneware *sake*-bottle, with inlaid decoration and brown glaze, shown in Fig. 19, and some small pieces of early Kutani and Hizen porcelain.

Among Near-Eastern wares, first in importance as well as in date is the unique Egypto-Roman dish illustrated in Plate 7. Formerly in the collection of Mr. Henry Wallis, and illustrated by him in his *Egyptian Ceramic Art*,<sup>1</sup> this dish was latterly in the Arthur Sambon Collection. It is an intact example of a type of extreme rarity in an unbroken state. It is of earthenware with decora-



Fig. 16 (p. 12).

<sup>1</sup> 1898, Plate XXV; also described in the *Catalogue of an Exhibition of the Art of Ancient Egypt held at the Burlington Fine Arts Club in 1895*, p. 111. Illustrated in *Le Musée*, vol. viii, 1925, Fig. 1.



tion incised and painted in manganese-purple, with a few touches of blue, on a white ground under a clear glaze; the back is covered with a rich turquoise glaze. From considerations of technique, the type must be assigned to the early centuries of the Christian era, but in design the dish anticipates in a remarkable manner the Mohammedan

wares of a later date.



Fig. 17 (p. 14).

An unusual Persian bowl is illustrated in *Fig. 20*. It is of white earthenware carved on the outside with a fine design of scroll-foliage; if it ever had a covering of glaze, as is unlikely, all trace of this has disappeared. Its date is uncertain, but from the nature of the design it is probably of the 10th century. It was acquired by purchase, as was also the fine Sultanabad bowl of the 13th century,

with a hare and other designs painted in dark blue, intense purple, greenish blue, and olive green, illustrated in *Fig. 21*. Other interesting purchases were the 14th century bowl from Veramin, illustrated in *Fig. 22*, which is painted in purplish black under a turquoise-blue glaze; and the red earthenware bowl painted in colours over a slip, illustrated in *Fig. 23*. The latter is a typical specimen of the 10th century wares found at Amol, near the Caspian coast of Persia; these wares show an obvious affinity with the contemporary pottery



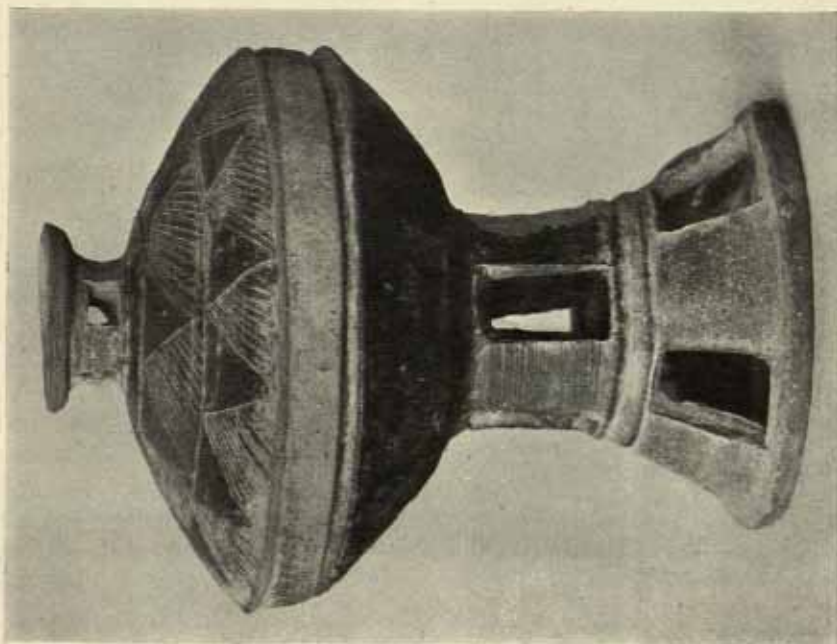


Fig. 18 (p. 15).



Fig. 19 (p. 15).



Fig. 20 (p. 16).

found at Samarkand, of which the Museum has a large collection of fragments.



Fig. 21 (p. 16).

several specimens of Egyptian glass of the Mohammedan period, as

A few pieces of Oriental origin were added to the glass collection. We bought a bowl of clear greenish glass with projecting handle, probably of Syrian origin of the 2nd or 3rd century; it is of exceptional interest as illustrating in glass a form of vessel familiar in Roman silver, as for instance in the Bosco-reale treasure. Dr. W. L. Hildburgh gave us

## DEPT. OF CERAMICS

well as a Chinese girdle-clasp of semi-opaque greyish-green glass imitating jade.

*CONTINENTAL EARTHENWARE.* The early ancestry of modern European pottery is illustrated by a series of interesting fragments of Byzantine earthenware from the site of the ancient theatre at Sparta. They were presented to the Museum by the Department of Archaeology



Fig. 22 (p. 16).

of the Ministry of Education of the Greek Republic through Mr. A. M. Woodward of the British School at Athens, and show several varieties of the technique of this little-known pottery, incised modes of decoration predominating. They were dug up together with Byzantine coins mostly of the 10th to 12th centuries.

An acquisition of the first importance was the Italian maiolica plaque illustrated in *Plate 8*, given through the National Art-Collections Fund by Mr. Henry Oppenheimer. It is finely painted, in



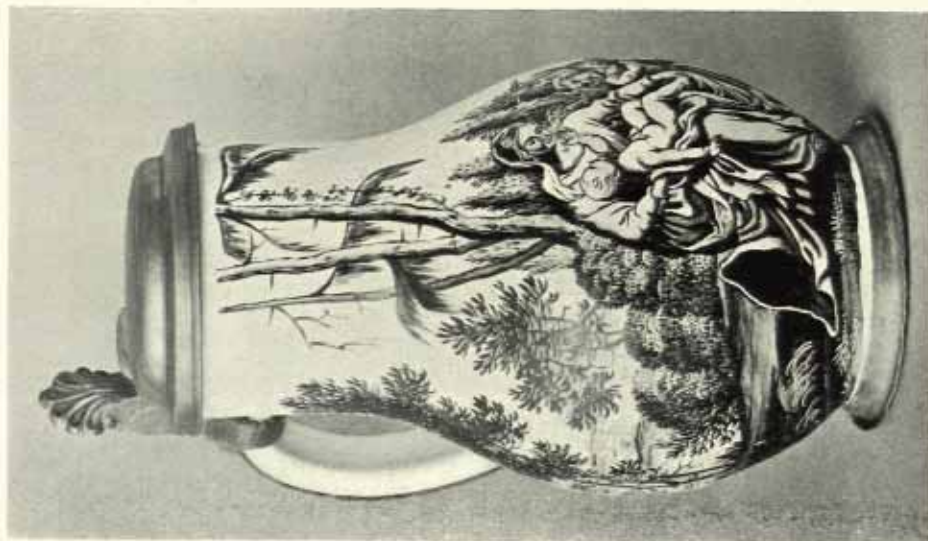
white and lemon-yellow on a ground of dark violet-blue enamel, in the manner of the drawings of the period in white chalk and black on coloured paper. The three subjects, The Triumphal Entry into Jerusalem, Joseph sold by his Brethren, and Jehoshaphat and Ahab with the Prophet Micaiah, are copied from an edition of the *Biblia Pauperum*, being set out with inscriptions in the normal manner of a



Fig. 23 (p. 16).

page of the *Biblia*; in the edition from which they are borrowed, however—it has been identified as that of Giovannandrea Vavassore, called Vadagnino, of Venice<sup>1</sup>—the blocks, though in the usual order, are printed each on a separate page. This explains the haphazard choice of the maiolica-painter, who has not selected to accompany the New Testament antitype the two Old Testament types which should rightly go with it. The panel may be dated to the first quarter of the 16th century. In technique it closely resembles a roundel in the Museum, dated 1491, painted in white and orange on a dark blue enamel with the Sacred Monogram, which is generally regarded as a work of the Casa Pirota workshop at Faenza; like the roundel it was perhaps made as a mural tablet, a use indicated by the condition in which it was lately received in London from Italy, the edge unfor-

<sup>1</sup> See *The Burlington Magazine*, vol. 1 (1927), p. 259.



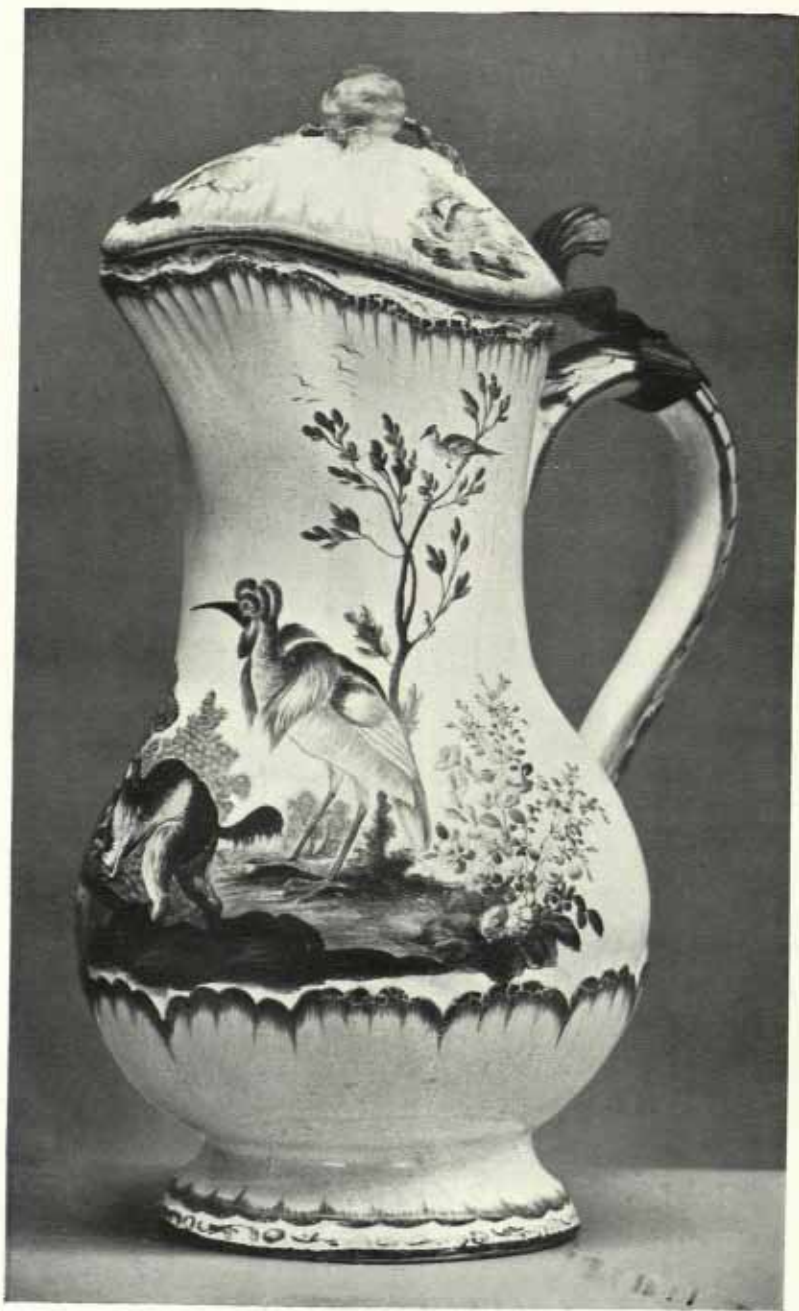
JUG. EARTHENWARE, PAINTED IN THE MANNER  
OF HERMANN BENCERTT. GERMAN;

LATE 17TH CENTURY.

DEQUEATHED BY LT.-COL. G. H. CROFT LYONS, F.S.A.

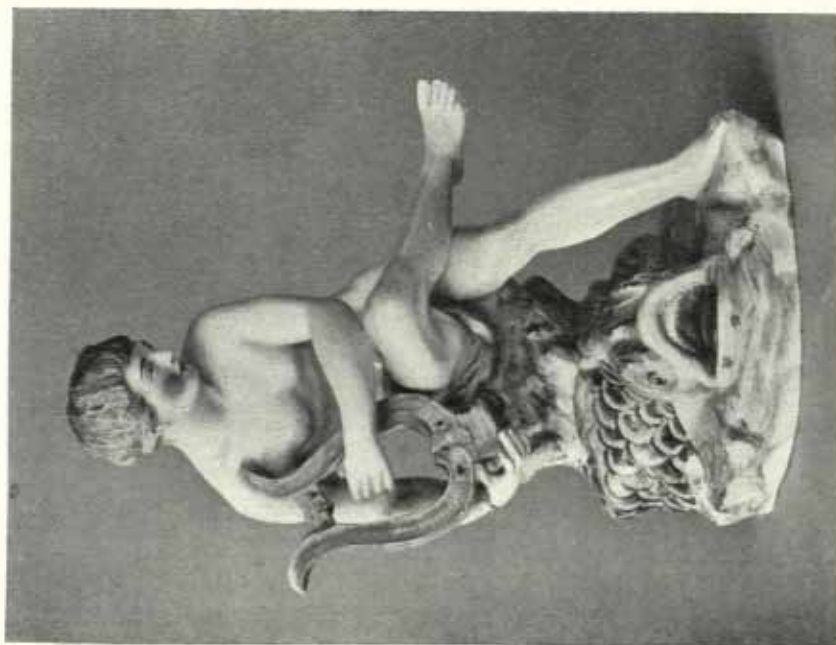


JUG. EARTHENWARE, PAINTED BY ABRAHAM  
HELMHACK. GERMAN; ABOUT 1700.



JUG. FAIENCE. FRENCH (SCEAUX); ABOUT 1760-70.





ARION. PORCELAIN FIGURE, MODELLED BY J. C. W. BEYER,  
GERMAN (LUDWIGSBURG); ABOUT 1765.

GIVEN BY MISS HERIOT.



HUNGARIAN SOLDIER CAPTURING A TURK.  
PORCELAIN GROUP, SWISS (ZURICH);  
ABOUT 1770.

MURRAY BEQUEST.



VASE. PORCELAIN. SPANISH (BUEN RETIRO); ABOUT 1765.

tunately showing signs of violence in prising the panel out of its setting. Miss Randell gave an interesting large group, also of maiolica, made in the second half of the 16th century, doubtless at the Fontana workshop at Urbino. The group represents a small wayside shrine, with a figure of Christ on the Cross between the Virgin and St. John above an altar (Fig. 24). On either side of the shrine, under a penthouse, are a seated angel and a monk kneeling in prayer with his staff and scrip on the ground beside him.

Dr. W. L. Hildburgh presented the Museum with an important series of fifty-eight Spanish ceiling-tiles of about 1500 (Fig. 25). They are made of a buff-coloured earthenware, unglazed, and painted in a red clay pigment with vigorous designs of animals, foliage and fruit. The designs have obvious affinity with the motives



Fig. 24.

found on the lustred pottery made in the province of Valencia late in the 15th and early in the 16th centuries, and the tiles are probably also of Valencian origin. Their provenance is not known, but they seem to have some relation to a class of tiles already represented in the Museum,<sup>1</sup> of which specimens in the collection of Señor Don Luis Plandiura at Barcelona<sup>2</sup> include an inscribed plaque dated 1513.

<sup>1</sup> Illustrated in *Review of Principal Acquisitions for 1913*, Fig. 10.

<sup>2</sup> Illustrated by Dr. Ernst Kühnel, "Daten zur Geschichte der spanisch-maurischen Keramik" (*Jahrbuch der asiatischen Kunst*, Leipzig, 1925, pp. 170-180, Figs. 16-18).



These last came from a house at Paterna, and were doubtless made at that place or in the neighbouring village of Manises.

To Dr. Hildburgh we owe also the fine group, 2 ft. 7 in. high, representing Faith overcoming Heresy (*Plate 9*). This figure, somewhat similar in colouring to late Della Robbia ware, is in Brussels faïence, and according to the most recent authority<sup>1</sup> it belongs to the workshop in the Rue de la Montagne, when under the management of Jeanne Vanden Berghe, widow of the Brussels potter Jacques Artoisenet, who died in 1755. Several other important pieces of



Fig. 25 (p. 21).

Continental faïence were acquired during the year, notably two examples of German *Hausmalerei* included in the bequest of Lieut.-Colonel G. B. Croft Lyons. The first of these (*Plate 10*) is a jug painted in black with a representation of the Virgin and Child with St. John. It is unsigned, but may possibly be by Herman Benckertt (or Benchertt), a Swede who, in 1678, was working at Lauf, near Nuremberg.<sup>2</sup> The second piece, also a jug, is of Hanau or Frankfort-on-the-Main faïence and is painted in colours with the Angel appearing

<sup>1</sup> G. Dansaert, *Les Anciennes Faïences de Bruxelles*, Brussels, 1922, pl. XVI.

<sup>2</sup> See Gustav E. Pazaurek, *Deutsche Fayence- und Porzellan-Hausmaler*, Leipzig, 1925, Figs. 41-43. Compare also especially *The Burlington Magazine*, vol. xlviii (1926), p. 302.

to Hagar (Genesis, xxi). It is signed below the handle with the initials of Abraham Helmhack, and is an important example of that master's work;<sup>1</sup> he was born at Ratisbon in 1654, and worked at Nuremberg chiefly as a glass-painter till his death in 1724. Frankfort faience decorated in the factory itself is represented by two blue-and-white dishes given through the National Art-Collections Fund by Lieut.-Colonel K. Dingwall, D.S.O., one of them, painted with the Sacrifice of Isaac, belonging to the somewhat rare class with figure-subjects.<sup>2</sup> Other examples of German faience acquired during the year included a plate with the signature *Johann Heinrich Steinbach*, the date 1757, and the mark C.P., which has been attributed to Mosbach;<sup>3</sup> as this factory was not founded until 1770 this dated plate would seem to throw doubt upon this ascription of the mark. The plate is more probably of Thuringian origin.

A few pieces of Delft ware were added to the collection. Among these were an early 18th century wall-picture with figures in a garden in soft colouring, given by Lieut.-Colonel K. Dingwall, D.S.O.,<sup>4</sup> and two plaques and two trays painted in blue which formed part of the bequest of Lieut.-Colonel G. B. Croft Lyons. One of the trays bears the mark of the Peacock factory, the other that of Louwys Fictoor or Lambertus van Eenhoorn. A more curious piece of Delft was presented by Mr. Louis Gautier; it is a large milk-pan for a dairy, painted in a vivid blue with figure-subjects showing a strange blend of the Classical and the Oriental, within baroque panels in the style of Daniel Marot. It is marked AK in monogram—probably the mark of Adrianus Koex of the Greek A factory. It belongs to the end of the 17th century.

In French faience the most important acquisition was a jug of Sceaux faience (*Plate 11*), marked with a star and the letters O.P., which may be dated about 1760-70; it is painted in colours with a dog, a fox and birds in a landscape. The mark O.P. has been attributed by some authorities on insufficient evidence to Bourg-la-Reine. Mr. Stuart G. Davis once more filled in several gaps in our representation of the less-known Continental factories, including

<sup>1</sup> For other examples see Pazaurek, *op. cit.*, pp. 41-53, Plate 4 and Figs. 26-33.

<sup>2</sup> Compare *Meisterwerke mittel- und süddeutscher Fayencekunst*, Frankfort-on-the-Main, 1925, pl. 27.

<sup>3</sup> O. Riesebieter, *Die deutschen Fayencen des 17 und 18 Jahrhunderts*, Leipzig, 1921, pp. 147 ff.

<sup>4</sup> This and all the other gifts of Colonel Dingwall were presented by him through the National Art-Collections Fund.



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examples of Offenbach, the Jacques Borelly factory at Savona, Ferrière-la-Petite, and Rörstrand (*Fig. 26*).

*CONTINENTAL PORCELAIN.* The additions to this section were few but of exceptional interest. The earliest in date is a square bottle, given by Mrs. Macdonell, of plain white porcelain with applied reliefs;



*Fig. 26.*

one of them is moulded from a 16th century German plaquette of the Muse Polyhymnia. The bottle represents one of the various experiments made by Böttger at the infant Meissen factory in his efforts to transform a material of Chinese derivation into a vehicle for the expression of European ideas. A similar bottle may be seen in the Johanneum at Dresden.<sup>1</sup> Another example of this period of the Meissen manufacture is a coffee-cup

with plum-blossom in relief touched with yellow and brown slip, given by Mr. N. Baker. Meissen porcelain of the period of maturity is exemplified by a plain white vase (part of the gift of Miss Heriot to be mentioned more fully below), decorated with figures of Apollo and two *putti* modelled in full relief, among branches of laurel, doubtless a

<sup>1</sup> Compare E. Zimmermann, *Die Erfindung und Frühzeit des Meissner Porzellans*, Berlin, 1908, Fig. 83.



creation of the sculptor Kaendler.<sup>1</sup> A gift of several important pieces of porcelain, made by Miss R. Heriot in memory of Mr. and Mrs. Robert Heriot, included a Ludwigsburg figure of Arion with lyre and dolphin, an example of the work of J. C. W. Beyer, another sculptor who was enlisted as a modeller for porcelain (*Plate 12*).<sup>2</sup> Three German figures were bought out of the Murray Bequest funds—a boy snowballing, from the Frankenthal factory, modelled by J. W. Lanz,<sup>3</sup> a St. Agnes from the little-known Thuringian factory of Gera, and an early Höchst figure of a youth beside a large shell. Purchases out of the same fund included also a Zurich group of a Hungarian soldier securing a Turkish prisoner (*Plate 12*) and a pair of figures of a man and woman in sporting dress from the same factory.

A highly decorative vase, painted in fresh gay colours with flowers in an urn flanked by terminal statues also smothered with flowers (*Plate 13*), was bought to take its place as one of the most important pieces in the somewhat meagre collection of Spanish porcelain; it was



Fig. 27 (p. 26).

<sup>1</sup> A similar vase is illustrated by E. Zimmermann, *Meissner Porzellan*, Leipzig, 1926, pl. 49.

<sup>2</sup> See L. Balet, *Ludwigsburger Porzellan*, Stuttgart, 1911, No. 154, p. 118.

<sup>3</sup> Compare F. H. Hofmann, *Frankenthaler Porzellan*, Munich, 1911, vol. 1, pl. 25, No. 119.

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made at Buen Retiro in the most prosperous days of the factory. A Capo-di-Monte porcelain figure of Ariadne with a panther, given by Mrs. Walter Toynbee, is of interest because it anticipates in model a Buen Retiro figure already in the Museum collection. A charming piece of early French porcelain was bought, a Chantilly figure of a Chinaman squatting amongst jars filled with fruit (Fig. 27). This



Fig. 28 (p. 27).

perhaps the best place to mention three pieces of Oriental porcelain all enamelled by a mid-18th century decorator working in Holland or perhaps in England — two small bottles of early Japanese porcelain given by Miss Heriot, and a Chinese bowl, all painted with European figure-subjects.

**ENGLISH PORCELAIN.** A few interesting pieces were added to the collection of English porcelain, in-

cluding two quite important examples of Chelsea. The first of these is a curious model of a dovecot, bought as a gift to the Museum by Mr. E. F. Broderip. Of considerable size, it is in the form of a tower with several turrets. Doves are perched upon it, and a tree in blossom grows up from the base, which is strewn with flowers, with a fox prowling among them. This model is perhaps identical with the "magnificent *Perfume Pot* in the form of a pidgeon-house with pidgeons, a fox, etc." sold in



1755.<sup>1</sup> The second Chelsea piece consisted of a flower-holder in the form of a group of two boys struggling with a fish; it is unmarked, but belongs to the red anchor period. It may be compared with a similar group in the Schreiber Collection (vol. i, no. 824, and *Plate 14*) which, though undoubtedly based on the same original, is from a different mould and may be of a different manufacture. The new group was included in Miss Heriot's gift already mentioned; in the same gift were three imposing groups of coloured Derby porcelain of the late 18th century, modelled by J. J. Spengler after Angelica Kauffmann. These groups form a mantelpiece set, the middle one representing, in the words of the Derby price-list, "Three Graces distressing Cupid," the other two "Two Virgins awaking Cupid" and "Two Bacchantes adorning Pan." They are incised with the letter N and the serial numbers 195G, 196G, and 235B.

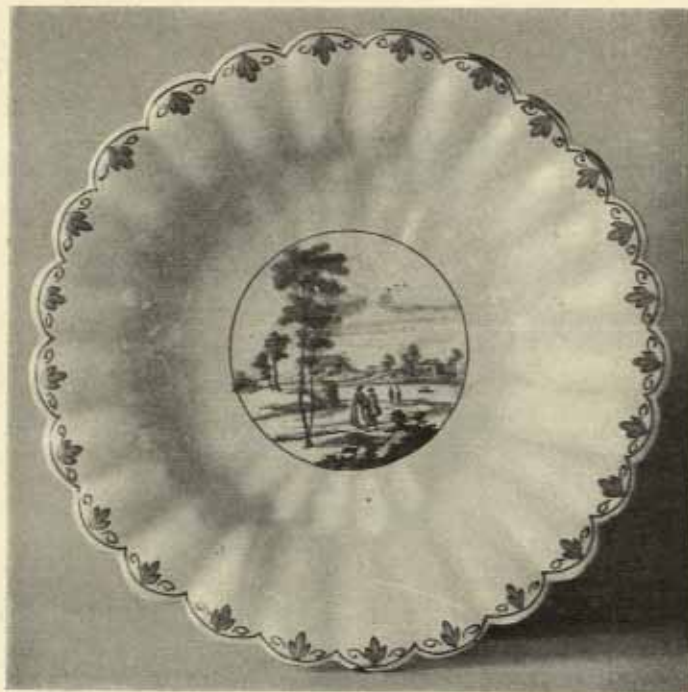


Fig. 29 (p. 28).

**ENGLISH POTTERY.** In this section the Department was able to add a slipware dish to its somewhat inadequate representation of this truly indigenous phase of the potter's craft in England. This example is of the type decorated in dark and light brown slip within outlines made

<sup>1</sup> See W. King, *Chelsea Porcelain*, p. 112.



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by pressing the clay upon a convex mould (*Fig. 28*). The design is a symmetrical arrangement of pomegranates and fleurs-de-lys, and includes the initials J. S., which may be those of the potter John Simpson.<sup>1</sup> The border has the inscription, W.L. 1715.

His Majesty the King gave a tin-enamelled earthenware dish painted in colour with the subject of Adam and Eve. The border has a reserved panel on which are the initials <sup>H</sup><sub>SE</sub> and the date 1741.



*Fig. 30.*

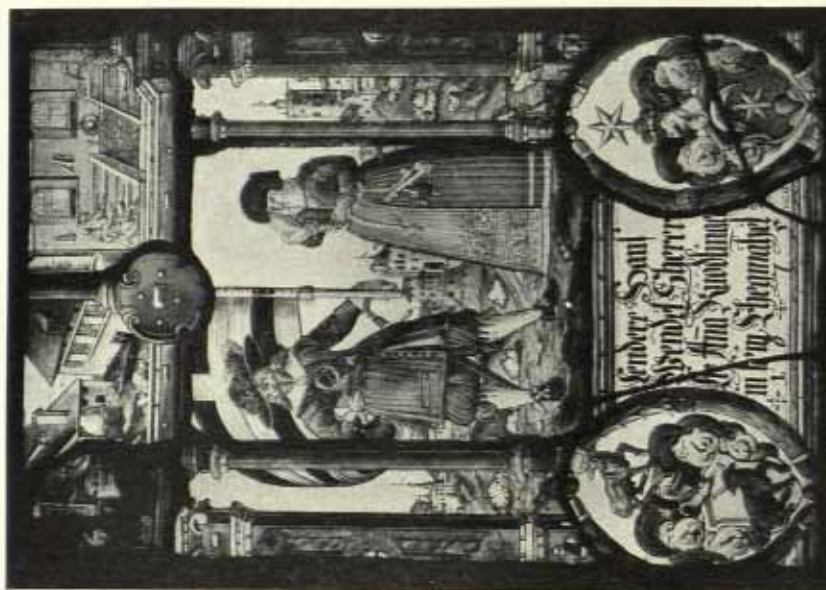
The dish is probably of Bristol manufacture. A delft plate (*Fig. 29*), also from Bristol, very delicately painted in blue and probably the work of John Bowen, was given by Mr. F. Bodenheim. Dr. J. C. Padwick gave eleven pieces of English earthenware, mostly teapots. These included a very good example of the Whieldon type (*Fig. 30*)

<sup>1</sup> Cf. Hodgkin (J. E. & E.), *Examples of Early English Pottery dated and described*, 1891, p. 37, where a posset-pot of similar make, dated 1735 and inscribed JOHN SIMPSON in full, is illustrated. See also *Burlington Fine Arts Club, Catalogue of an Exhibition of English Earthenware*, 1914, p. 52, No. 45.



GOBLET. GLASS, ENGRAVED WITH A PORTRAIT OF THE EMPEROR LEOPOLD I.  
GERMAN (NUREMBERG); ABOUT 1680.

BEQUEATHED BY LT.-COL. G. B. CROFT LYONS, F.S.A.



TWO PANELS OF STAINED GLASS, SIGNED BY HANS CASPAR GALLATI OF WYL, CANTON ST. GALL. SWISS; DATED 1675.  
MURRAY BEQUEST.



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with moulded ornament and a mottled glaze, a white salt-glaze teapot in the shape of a house, as well as other interesting and typical pieces.

**EUROPEAN ENAMELS AND GLASS.** The majority of the objects accruing to the Department of Ceramics from the bequest of Lieut.-Colonel G. B. Croft Lyons, F.S.A., consisted of English and Continental glass. An imposing piece is a goblet and cover of Nuremberg glass (*Plate 14*), engraved with a portrait of the Emperor Leopold I (b. 1640, d. 1725), in the style of Heinrich Schwanhardt. The bequest included several other examples of Bohemian, Silesian and Dutch glasses of the 18th century, a few specimens of Spanish opaque white glass painted in enamel colours, and about a dozen pieces of the coloured or striped glass made at Bristol or Nailsea about the end of the 18th century. Five old wine-bottles of brownish-green glass and belonging to the late 17th or early 18th century were also included; some of these have seals, moulded with coats of arms, such as those of Gregorie of Pilston (Devon), Haselwood and Willoughby. An interesting documentary piece of English glass in the same bequest is a mug of semi-opaque white glass with gilt decoration (including the inscription: A TRIFLE FROM YARMOUTH) which bears the signature: *Absolon Yarm<sup>th</sup> No. 25*. About 1800 a man of this name carried on an enamelling kiln for decorating pottery and glass at Great Yarmouth.

Other acquisitions of English glass included a bowl cut with simple facets and engraved with a hunting-scene and the inscription *May the 12, 1766, E.P.* The date is evidently of the time of the manufacture of the bowl and thus provides a useful key to the form of cutting of the time. Mr. Francis Buckley gave an interesting and unusual piece of glass in the form of a bust of John Wesley, similar in design to the earthenware busts made by Enoch Wood and contemporary in date.

**STAINED GLASS.** Only two pieces of Continental stained glass were acquired during the year, these being two panels of Swiss glass purchased out of the funds of the Captain H. B. Murray Bequest (*Plate 15*). They are signed with the initials of Hans Caspar Gallati of Wyl (Canton St. Gall) and are both dated 1675. They represent two Swiss yeomen and their wives in the usual manner, with their coats of arms in the lower corners. In one panel we have Rostam Thrachster, bailiff of Nessau and shooting-master of the Chur valley, with his wife Elisabeth Sherer, and in the other panel Hans Wendel

Sherer (perhaps the brother of Elisabeth Sherer) and his wife, Anna Rüödlinger. The upper part is occupied in the first panel with a shooting-party at the butts, and in the second panel with a scene at a bath house. Both panels are painted in rather crude but gay

enamel colours, in which a foxy red predominates.<sup>1</sup>

Of English stained glass the Department acquired by purchase several small panels, mainly of the 15th century, from the Eastern Counties. Two of these are from tracery lights, and represent, in *grisaille* and yellow stain, a saint and a sainted bishop (Fig. 31) seated on thrones; in the case of the bishop, the letter D is strewn on the back of his throne, but the identity of the figure has not been ascertained. In the same purchase there was



Fig. 31.

included a shield of arms of about 1475 (Fig. 32) of good execution and pretty colouring. It represents the arms of Calthorpe (quartering Bacon, Wachesham and Withe), impaling Stapleton (quartering

<sup>1</sup> Compare *Sammlung Lord Sudeley, Toddington Castle: Schweizer Glasmalereien*, Munich, 1911, p. 115, Nos. 174-5.



Ingham), and is evidently the shield of Sir William Calthorpe (b. 1409, d. 1494) of Calthorp, Burnham and Ludham (Norfolk); the glass is probably of local origin.

The later English enamel-painted glass, in which the collection has hitherto been rather weak, was represented by Mrs. George Milner's generous gift (in memory of Brigadier-General George Milner, C. M. G., D. S. O.) of the greater part of what was formerly the West Window of the Guildhall, York, painted by Henry Gyles in 1682.<sup>1</sup> The window is painted with the royal arms and cipher of Charles II, flanked by the lion and unicorn, with two side panels painted with royal insignia and coronets of the various degrees of nobility. At the foot of one panel is the inscription *H. Gyles fecit*,

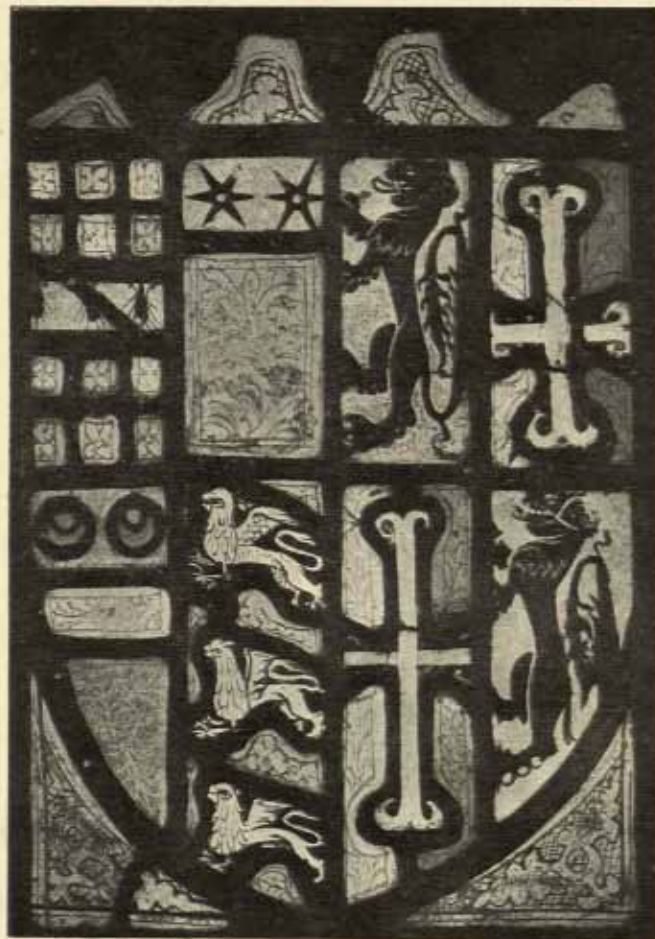


Fig. 32 (p. 30).

and on another the inscription *Repaired April 1825 by J. Barnett, College St. York*. Barnett's repairs, which are easily distinguishable, are not of considerable

<sup>1</sup> For an account of Henry Gyles and his work see J. A. Knowles, "Henry Gyles, Glass-painter of York," in *The Walpole Society*, vol. xi, 1922-3, p. 47.



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extent. The painting is carried out mainly in yellow stain and blue enamel, with touches of red and brown.

Gifts were also received from the following donors:

H.M. The King, a Chinese *famille verte* dish painted with arms of England incorrectly rendered, and another painted with the Dutch ship "Vrijburg" and the date 1756.

H.M. The Queen, five specimens of Moscow porcelain from the factories of Popoff, Gardner and Dunashov.

A. E. Anderson, Esq., a vase made by Reginald F. Wells.

Miss Anson, three English delft tiles.

N. Baker, Esq., a toy teacup of Liverpool porcelain.

A. Bevan, Esq., cockspurs and fragments of delft ware found at Bristol.

W. R. Butterfield, Esq., a drinking-vessel in the form of a pig, from Cadborough, Sussex.

Francis Buckley, Esq., a glass mirror with cut decoration, English, 18th century.

E. S. Cappel, Esq., C.I.E., a dish of Chinese porcelain.

Cecil Crofton, Esq., a miniature Chinese porcelain bottle.

Miss Alice S. Erskine, two panes of painted glass, Dutch, 16th century.

Egyptian Government (Department of Antiquities), a blue-glazed tile from the Pyramid of Zoser.

Miss Falcke, a dish of Leeds earthenware.

F. D. Lycett Green, Esq., a stoneware bowl made by W. S. Murray.

O. G. Glendenning, Esq., an early English porcelain saucer.

Miss M. R. Hall, a vase of faience signed by Gallé of Nancy.

F. W. Hermessen, Esq., fragment of slip ware found at Bristol.

Dr. W. L. Hildburgh, F.S.A., a fragment of pottery from the site of Medina Azzahra, Spain.

René de l'Hôpital, Esq., an early Meissen porcelain coffee-pot and other specimens of pottery and glass.

P. M. Johnson, Esq., and B. H. Johnson, Esq., a sauceboat of Lowdin's Bristol porcelain.

G. F. Lawrence, Esq., F.S.A., a portion of a faience vase made at Frankfort-on-the-Main, found in excavations in London.

Mrs. A. C. Linton, a "waster" of blue-and-white glazed earthenware said to have been found at Baalbek, Syria.

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Mrs. J. W. Mackail, six specimens of table glass designed by Philip Webb and three specimens of peasant pottery from Mannheim.

Mrs. I. Milsted, a fragment of *sgraffito* ware found at Ferrara.

H. Eric Miller, Esq., a plate of Ligurian maiolica.

Habbib Nehorai, Esq., a collection of fragments of Persian and Syrian pottery and tilework.

Sir Lionel Faudel-Phillips, Bart., a plate of Vienna porcelain.

P. A. S. Phillips, Esq., two French mediaeval tiles.

Capt. and Mrs. S. H. Rothschild, a Bristol delft plate.

Dimitri Stancioff, Esq., a St. Petersburg porcelain plate.

Mrs. Julius Spier, a dish of Hanau faience and a plate of Kutani earthenware.

A. Myers Smith, Esq., a Spanish tile and a Bristol delft wine-label.

Monsieur Georges Tabbagh, an Egyptian canopic jar in glazed ware, and a Persian earthenware bowl.

H. E. Traylen, Esq., a 15th century glass quarry from Stamford.

Messrs. Josiah Wedgwood & Sons, fragments found on the site of the Whieldon-Wedgwood factory at Fenton.

Miss Wild, three specimens of Worcester or Salopian transfer-printed porcelain.

Mrs. A. de Budé Young and Miss Pirie, a Venetian glass mirror, 18th century.

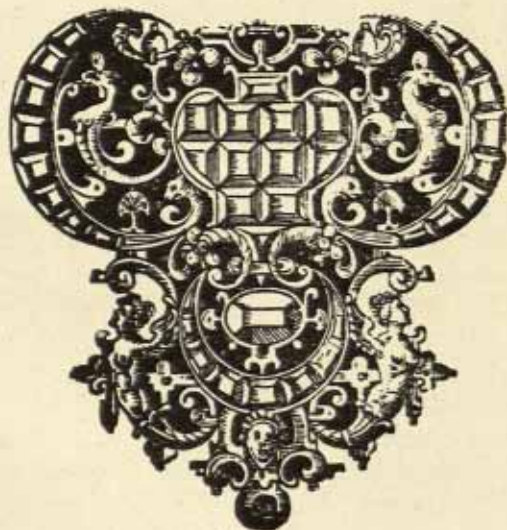


Fig. 33.

D





Fig. 34.

### III. DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN



ADDITIONS were made to each main branch of the Department's collections during the year 1926, a total number of more than two thousand prints and drawings being acquired by gift or purchase.

*ENGRAVINGS, ETCHINGS, DRYPOINTS, ETC.*  
Gratitude is again owing to numerous donors for their gifts of modern etchings and engravings, including examples of the work of Stanley R. Wilson, E. L. Lawrenson, Arthur Briscoe, George C. Wales, Joseph Gray, and George T. Plowman. Mrs. Gabrielle Enthoven presented an etching by H. Brodzky, as well as four engraved portraits; Miss Marjorie Hatton, two etchings by Brian Hatton; Mr. F. T. Penson, an etching by W. Leibl; and Mr. F. V. Burrige, three by Percy F. Gethin. Mr. A. H. Palmer gave proofs, before and after cancellation, from five etched plates by his father, Samuel Palmer, as well as three of the cancelled copper plates. Another copper plate, with the genealogical tree of the Altani family, probably engraved for a work published in 1717, was presented by Dr. W. L. Hildburgh. A drypoint portrait of Rabindranath Tagore by Muirhead Bone, two etchings by Eric Gill, examples of the work of C. W. Taylor, Ethelbert White, C. Tunnicliffe, René Pinard, and Dunoyer de Segonzac were acquired by purchase. Mr. A. D. Curwen gave a colour mezzotint by Elizabeth Gulland after Romney; and Mr. John Anderson, Junior, of New York, seventeen mezzotints from a set of thirty "Views in Savoy, Switzerland, and on the Rhine from drawings made on the spot by John Dennis, 1820." Mr. Charles A. Eva presented a mezzotint after J. Skinner Prout; and Mrs. Mary H. W. Pearson, four



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engravings by James Henry Hurdis. Engravings by Z. Dolendo, A. Hogenberg, and others were given by Captain Victor Ward, and three etchings by J. M. W. Turner for his "*Liber Studiorum*" were added, by purchase, to the extensive collection of "*Liber*" plates already in the Department. Mrs. Robert Mayer presented an impression of the bookplate designed for her by Stephen Gooden; Mr. A. J. Stark, an engraving by E. Kirkall after J. Goupy; and Miss Kate Wallis, two impressions from a silver plaque, now in the Museum, showing on one side engraved portraits of James I, Anne of Denmark, and Charles, Prince of Wales, and on the other, their escutcheons; as well as a series of impressions from gaming counters, all engraved by Simon van de Passe.

*WOODCUTS, LITHOGRAPHS, AND POSTERS.* Mr. C. H. St. John Hornby gave a collection of proofs of 138 woodcuts from designs by C. M. Gere, Margaret Gere, and R. Catterson Smith for the Ashendene Press editions of Dante, "*Morte d'Arthur*," "*Fioretti di S. Francesco*," etc. Examples of linoleum cuts were presented by R. A. Wilson, Horace Brodsky, and Miss Dorothy Burroughes. Mrs. Gabrielle Enthoven gave proofs of a bookplate designed for her by Gordon Craig. Colour woodcuts by Hall Thorpe, John Platt, Eric Slater, and E. A. Verpilleux; work in monochrome by Gordon Craig, Eric Gill, J. F. E. Ten Klooster, Bernard Rice, Madame Raverat, Eric Daglish, A. Durst, C. W. Taylor, Clare Leighton, and eight selected woodcuts by Félix Vallotton, were acquired by purchase. Two interesting additions to the Department's collections were made during the year by the purchase of seventeen proofs of Blake's woodcut illustrations to Dr. Thornton's "*Virgil's Eclogues*"; and of "*The Early Engravings of Edward Calvert*," re-impressions from the blocks and plates engraved by Calvert about 1830. These were exhibited in this Department during the last three months of the year, together with a loan collection of the works of Samuel Palmer and other disciples of William Blake. The Calvert engravings aroused great interest as examples of Blake's direct influence upon the body of young artists known as the "*Ancients*," as well as for their place in the history of wood-engraving.

Twenty-two of his lithographs were presented by Charles H. Shannon, R.A., in order to remedy the previously inadequate representation of this artist's work in the National Collection.

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Among the other lithographs acquired during the year may be mentioned a print in colour by Vuillard, presented by Mr. Campbell Dodgson, C.B.E.; two lithographs by J. Walter West, given by Miss E. P. McGhee; and six by Edmund Blampied, presented by the artist. A nude study by Henri Matisse was bought; and a lithograph by Ethel Gabain was the lay-membership subscription plate of the Senefelder Club for 1926.

Posters and playing-cards may conveniently be described under the heading of lithographs. A very early example of the art of pictorial advertisement, made for the East India Tea Company, *c.* 1867, was presented by Mr. E. A. Binstead. Four posters advertising the London County Council Tramways were given by the Traffic Manager of the London County Council. Other gifts included fourteen posters designed to advertise the London and North Eastern Railway, three for the Southern Railway, five for the London, Midland and Scottish Railway, fifteen for the Underground Electric Railways of London, and, by the kind gift of the last Company, eleven original designs for posters by T. Derrick, E. Bawden, G. K. Gray, E. McKnight Kauffer, C. R. W. Nevinson, C. Paine, Bernard Sleight, and Horace Taylor. Seventeen foreign posters, including examples of the work of Cappiello, A. Matisse, Rouffé, and Dransy, were presented by the artists; and a collection of fifty German posters was acquired by purchase. The Manager of the Lyric Theatre, Hammersmith, gave a poster designed by Norman Wilkinson, of Four Oaks, to advertise "Lionel and Clarissa"; Messrs. Eastman and Son, Ltd., a poster by E. McKnight Kauffer; Messrs. Bobby and Co., Ltd., a poster by Roddor, and one by Gregory Brown. Gifts of posters were also received from Messrs. Heal and Son, Ltd., and Messrs. F. C. Eno, Ltd. Twenty-nine French and Russian broadsheets were presented by Dr. W. A. Propert; and Mr. A. Myers Smith and Mr. A. L. B. Ashton gave packs of playing-cards.

*ILLUSTRATION AND BOOK ORNAMENT.* Mr. Gerald R. Hayes gave an original drawing for illustration by G. Spencer Pryse; and Mr. Reginald Grundy a pen drawing by Clifford Harrison. "Sorcery," a pen drawing by Howard Pyle, made to illustrate "King Arthur and his Knights," 1902, a book written by the artist to re-tell the story of King Arthur for children, was acquired by purchase. Forty designs for bookplates by C. F. Annesley Voysey were presented by the artist, as were also eleven bookplates designed by Sidney Lewis-Ransom.



## DESIGN (VARIOUS CLASSES)

*ART OF THE THEATRE, COSTUME, ETC.* Considerable additions were made during the year to the theatrical collections of the Department. Mr. A. E. Anderson gave a design by C. Lovat Fraser for the costume of "The Player Queen," in "Hamlet." Eight drawings by Charles Ricketts, A.R.A., including a stage scene for "Henry VIII" (*Plate 16*), and a design for the costume of Leontes in "A Winter's Tale"; two stage designs by Thomas Lowinsky for "The Merchant of Venice"; two drawings by Albert Rutherston, one a design for "Cymbeline," and one for Madame Pavlova's costume in the ballet of "Le Réveil des Fleurs," were acquired by purchase; as was also a design by Vladimir Polunin for the drop-curtain used at the London Coliseum for the Diaghilev Ballet Season, 1925. Another stage design by Polunin, and a drawing by Larionov, were presented by Dr. W. A. Propert.

Up to the time of his death in 1927, the late Mr. R. C. McCleery showed constant interest in the theatrical collection, and used every effort to obtain for it characteristic work by all the great scenic artists of the nineteenth century. Among his gifts in 1926 were a drawing by W. R. Beverly; a study by William Telbin, Senior, for the back-cloth of a scene in "Manfred," produced at Drury Lane in 1863; a sketch by William Telbin, Junior, for the last scene in the pantomime, "Puss in Boots," produced at Drury Lane in 1887; and a design by himself for the Act-Drop for the new auditorium of the Theatre Royal, Drury Lane, 1922. Mr. William Telbin, Junior, himself a well-known scenic artist, gave a sketch by Clarkson Stanfield for the battle-scene of Agincourt in Shakespeare's "Henry V," a drawing by Henry Telbin for Rossini's "William Tell," and a design for a portion of a diorama of Killarney, painted in 1862, by William Telbin, Senior. Fifteen engravings relating to dioramas were given by Mr. Randall Davies, and a stage model of "The Duenna," designed by George Sheringham and made by Victor Hembrow, was presented by the Directors of the Lyric Theatre, Hammersmith. Some drawings of costume, although not made for the theatre, might well prove of use to modern theatrical designers. As an example acquired during 1926, may be cited a book of forty-seven paintings on vellum representing costumes of the Religious Orders, executed in Belgium at the end of the 17th century.



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This little volume was once in the collection of the second Earl of Portarlington.

*ENGRAVED ORNAMENT.* Purchases during the year included examples of the work of J. Binck, René Boyvin, J. T. de Bry, M. Darly, C. G. Eisler, H. Jansen, Virgil Solis, and the Van de Passe family. Four plates were also acquired from the set of six by Jean Quien: "Livre d'Ouvrages de Joaillerie." These plates are from the 1710 edition, and enable the artist's name to be established as Quien. Previously, only the 1762 edition seems to have been known, and the name is spelt Guien in the usual works of reference. (See "A Note on Jean Quien" in the *Print Collector's Quarterly*, vol. xiv, p. 95, 1927.)

*WALL-PAINTINGS.* The large collection of copies of wall-paintings in the Museum was still further augmented this year by the purchase of twenty-four copies, by Professor E. W. Tristram, of mural decoration in various English churches. The wide distribution of the originals, and the constant difficulty of effective preservation, make this series of copies of increasing value to the student.

*WALL-PAPERS.* Two pieces of wall-paper found at Sissinghurst, Kent, were presented by Mr. Matthew J. Dawson; and three portions of unused wall-papers, left over in 1769 in decorating the Manor House, Bourton-on-the-Water, Gloucestershire, were acquired by purchase.

*STAINED GLASS.* The Museum acquired by purchase about thirty drawings of stained glass by F. Sydney Eden, including, besides some Essex glass, copies of glass in Westminster Abbey, the Tower of London, Lambeth Palace, Gray's Inn Hall, Lincoln's Inn Chapel, and various City churches. Three drawings of stained glass by A. Ward, A.R.C.A., were also bought, including two copies from the clerestory windows of the Cathedral, York.

*ARCHITECTURE, BRASS RUBBINGS, ETC.* Six sheets of drawings, comprising plans, elevations, sections, and details of Elgin Cathedral, by A. W. Anderson, F.R.I.B.A., were presented by the artist. An engraving by Picart after Le Sueur of an interior in the Hôtel Lambert, Paris, was given by Mr. H. S. Reitlinger; and the Secretary of the Imperial War Graves Commission gave more than a

hundred designs for regimental badges to be engraved on headstones in military cemeteries.

A few additions were made to the large Museum collection of brass rubbings. Mr. Nicolas E. Toke gave twenty-four, Mr. F. C. Eeles one, Mr. Ernest W. Morley twenty-six, and Mr. J. S. M. Ward six, from various English churches. Mr. H. B. Walters presented fifteen rubbings of ancient bell-inscriptions.

*DRAWINGS AND STUDIES.* Among the most important purchases in this section were

two remarkably fine drawings by Cotman of the ruins of Thetford Abbey, Norfolk (*Plate 17*); and a bistre drawing by Samuel Palmer, strongly influenced by Turner's "Liber Studiorum." A study by Frederic Shields for his painting of "The Entombment" in the Chapel of the Ascension, Bayswater Road, was



Fig. 35 (p. 40).

given by Mrs. Edith M. Hinchley, and eight sheets of drawings by Sir A. W. Callcott, by Mr. Harold Hartley. Sir Harry Wilson, K.C.M.G., K.B.E., gave two pen drawings by S. H. Grimm, signed and dated 1786. A water-colour by William Day, and a drawing by J. Skinner Prout, as well as three drawings by Louisa, Marchioness of Waterford, were presented by Mr. A. J. Stark. Mrs. Gabrielle Enthoven gave a drawing by J. W. Hudson; and Miss Sylvia Gosse, a portrait of Mr. John Masefield, and one of Mr. D. S. MacColl, by Powys Evans, as well as three drawings by W. Richard Sickert, R.A. A portrait of Mr. Alfred Noyes, by Miss Woodbine Morgan, was presented by the artist.



## DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN

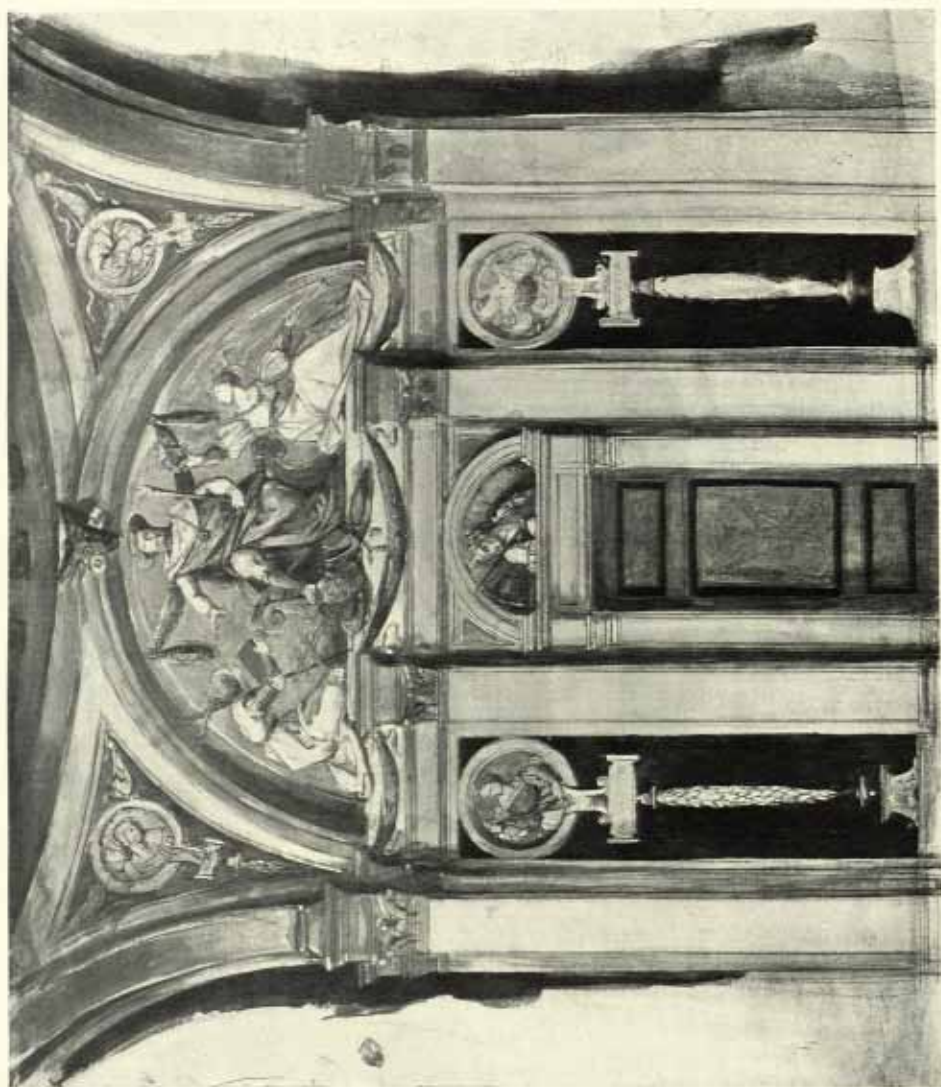
Miss Spiller gave a pencil drawing by John Varley, done as a demonstration, or as a "copy" for a pupil. A pencil drawing by Brian Hatton was given by Mrs. Brian Hatton; two drawings by Edward Calvert, by Miss Emma F. Calvert; and two pencil drawings by John Ewbank, by Mr. G. T. Phillips. Five pencil drawings and one in colour, by T. C. Dibdin, were presented by his daughter, Miss Kate H. Dibdin, and two drawings by Elizabeth G. Knight, daughter of J. Baverstock Knight, were given by the Rev. Francis Knight.



Fig. 36 (p. 41).

Among purchases for the year may be mentioned four drawings by Francis Derwent Wood, R.A., whose recent death was such a loss to the traditional school of British sculpture; an album containing 235 sketches by W. J. Müller, of figure, landscape, and architectural subjects in England, Wales, France, Germany, Switzerland, Italy, Greece, and Egypt, executed between 1830 and 1840 (*Fig. 35*), and given by the artist to the lady to whom he was about to be married; two drawings by John Flaxman; forty-six drawings by Henry Sydney Barton of views of Vauxhall Gardens; and an interesting little volume





CHARLES RICKETTS, A.R.A. DESIGN FOR LAST SCENE IN "HENRY VIII." WATER-COLOUR.



## DEPT. OF ENGRAVING, ILLUSTRATION AND DESIGN

of drawings by Bernard Lens, entitled: "The Exact Dress of the Head Drawn from the Life, at Court, Opera, Theatre, Park &c. in the years 1725 & 1726 from the Quality & Gentry of ye British Nation" (*Plate 18*).

**SKETCH-BOOKS.** Important purchases during the year included a sketch-book of George Romney, containing a draft of an autograph letter, and forty-one sheets of drawings, mostly studies for figure paintings and portraits with some sketches of landscape (*Figs. 36 and*



Fig. 37.

37); and a sketch-book by Sir Edward Burne-Jones, Bart., containing preliminary studies, in pen and ink, and pencil, for the paintings, "Pygmalion," "Love and the Pilgrim," etc. Two sketch-books of F. W. Hayes were given by Mr. Gerald R. Hayes. Sir Frank Short gave one of his own sketch-books and one of Napier Hemy, R.A. Two sketch-books of F. A. W. T. Armstrong, R.B.A., R.W.A., as well as a water-colour and two of his etchings, were given by the artist's children. A book of "drawing copies," by H. W. Burgess (*circa 1830*), and a sketch-book of Peter le Lièvre, of Guernsey, were acquired by purchase, as well as an album of fifty-four sketches of English and



foreign topography, made by Sir George Beaumont between 1783 and 1824.

*DESIGNS FOR MANUFACTURERS.* Ten parchment designs and drafts for pillow-lace, made by the famous John Millward and others between 1827 and 1858, were acquired by purchase, as were also some sixty sheets of patterns for cut-work and *broderie anglaise*, 1819.

*CHINESE AND JAPANESE ART.* Mr. Auerbach presented two Japanese scrolls, one by an artist of the Hanobusa T'cho School, and one by an unknown artist of the Kano School; as well as three Japanese books, including a volume containing modern drawings in the style of the Tosa School, representing court scenes in, and around, a nobleman's house.

*BEQUESTS.* The late Lieut.-Colonel Croft Lyons, in addition to many other gifts, bequeathed to the Museum four interesting tarocco cards. These comprised a Queen, a Knave of Coins, the figure of Death in the robes of a Cardinal, and a card showing a fountain and a shield of the arms of the Colleoni family. The second of these bears such a marked resemblance to the Knave of Coins in a pack painted in 1484, for Cardinal Ascanio Sforza, by Antonio di Cicognara, that the cards bequeathed by Lieut.-Colonel Croft Lyons may, with some confidence, be attributed to the same artist.

The cover design by Aubrey Beardsley for the prospectus of "The Yellow Book," 1894, was bequeathed by the late John Lane.



Fig. 38.



Fig. 39.

## IV. DEPARTMENT OF PAINTINGS

### *WATER-COLOUR DRAWINGS, ETC.*



F the twenty-one water-colour drawings which were added by gift or purchase to the collections during 1926, about half were by living or recently deceased artists, while the remainder belonged to earlier periods.

Water-colour landscape painting in England owed much in its beginning to continental influence, which made itself felt through foreign drawing-masters who practised in this country. Among them was Jean Pillement (1728?-1808), who came to England about 1763 after working at Paris and Vienna. He painted landscapes, seascapes, figure subjects and flower-pieces in oil, water-colour and chalk; he also produced etchings and decorative designs. In London he became the fashionable teacher of his day. An important landscape composition by him, with figures, water, mountains, etc., was purchased.

Another artist who was not previously represented in the Museum collection is Mrs. Wheatley (d. 1838), the wife of Francis Wheatley, R.A., who subsequently married the actor and miniature-painter Alexander Pope. A small water-colour drawing by her of the Thames at Fulham was bought.

Mr. Leonard G. Duke presented a landscape by William Frederick Wells (1762-1836), who, though he was the principal founder and an early president of the Old Water Colour Society, has fallen into a somewhat undeserved obscurity. The Museum previously possessed but one example of his work. A good upright landscape by Edmund Dorrell (1778-1857), another member of the Old Water Colour Society, was purchased.

The scarcely adequate collection of works by members of the



## DEPT. OF PAINTINGS

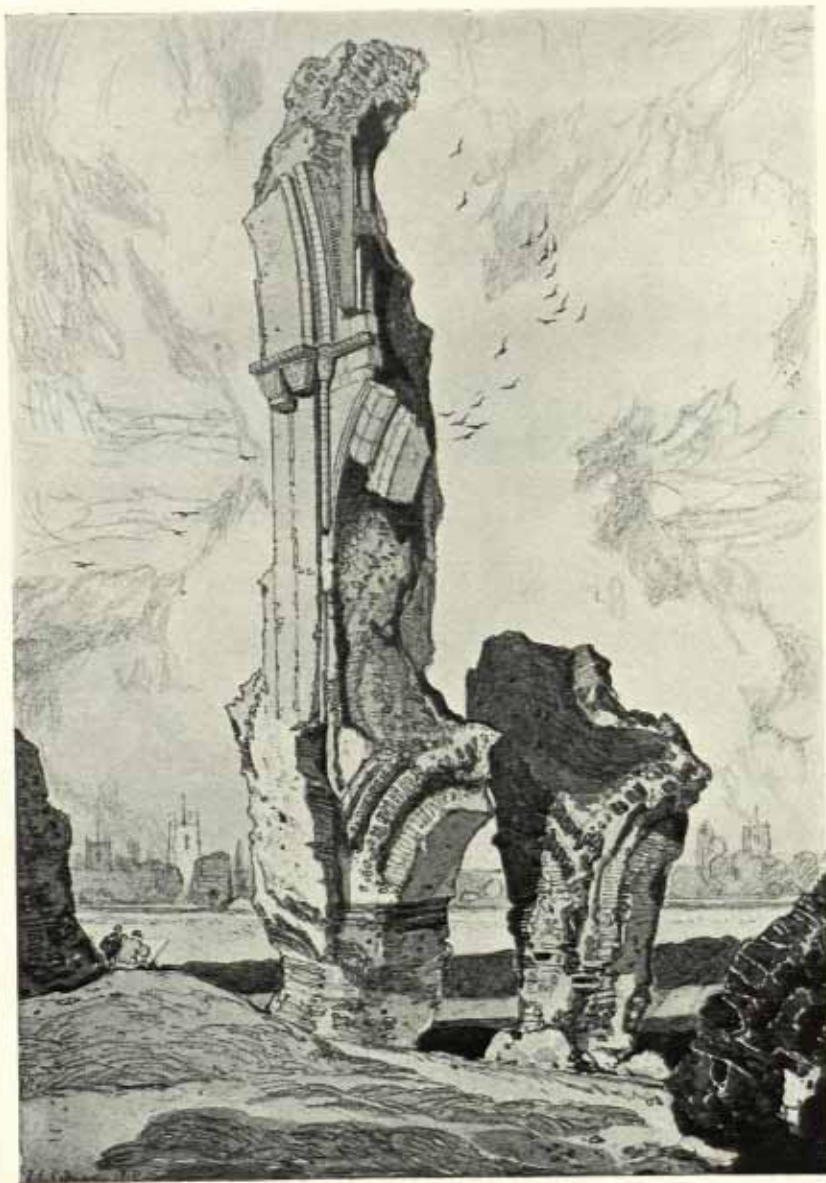
Norwich School was increased by the addition of four drawings. Two of these, by John Sell Cotman (1782-1842), belonged to the late F. Derwent Wood, R.A., and are believed to have been executed by Cotman for a friend named Maw. One, which Mr. A. P. Oppé has described as "a rhapsody of line and form, with inter-playing depths of receding plane," is called *The Lake*; the other is *A Rocky Landscape: Sunset* (Plate 19). They were doubtless executed in the 'thirties. The relationship between Cotman and his contemporaries at Norwich is illustrated by a fine drawing of old houses by the waterside at Norwich (Plate 20), which is a work of Cotman's brother-in-law, John Thirtle (1777-1839). This drawing in its simplification and its flat washes bears a close resemblance to Cotman's earlier manner, but there seems to be no doubt as to Thirtle's authorship. Thomas Lound (1802-1861), a slightly later artist of the Norwich School, was influenced by Cotman. Hitherto the Museum possessed but one example of his work, a broad sketch reminiscent of some of De Wint's drawings. Now a fresh example, more typical of the Norwich School, has been purchased. It is a view on the Wensum at Norwich, and is signed and dated 1832.

Fifty years ago everyone read the novels of Captain Frederick Marryat (1792-1848), but it was not generally known that he was a draughtsman. He happened to be stationed at St. Helena when Napoleon died, and he drew scenes connected with the event. Mr. R. H. Stephenson presented a pen and wash drawing by Captain Marryat of Napoleon on his death-bed.

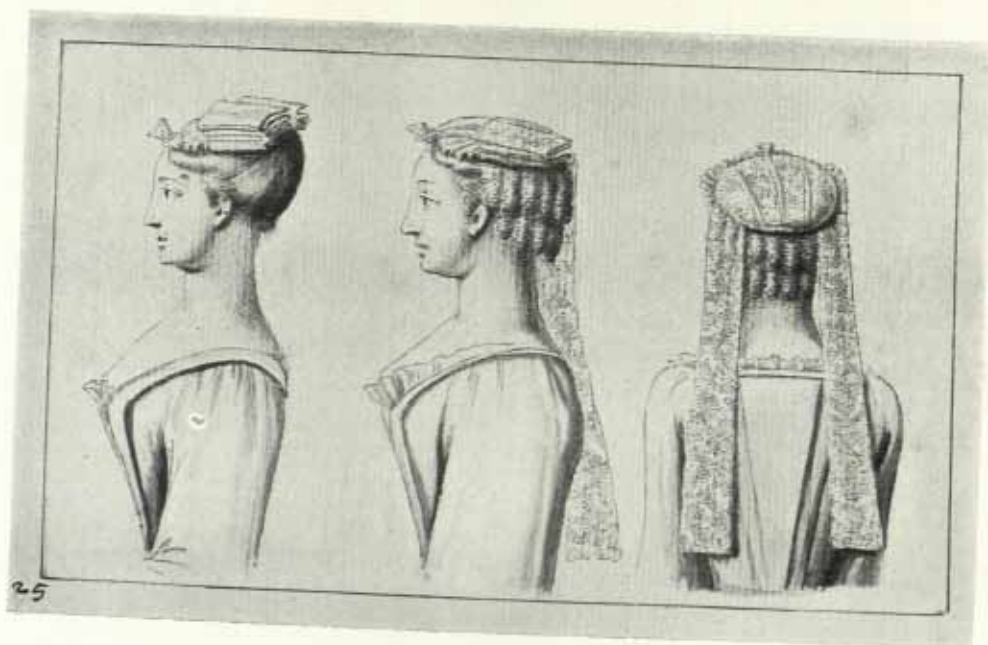
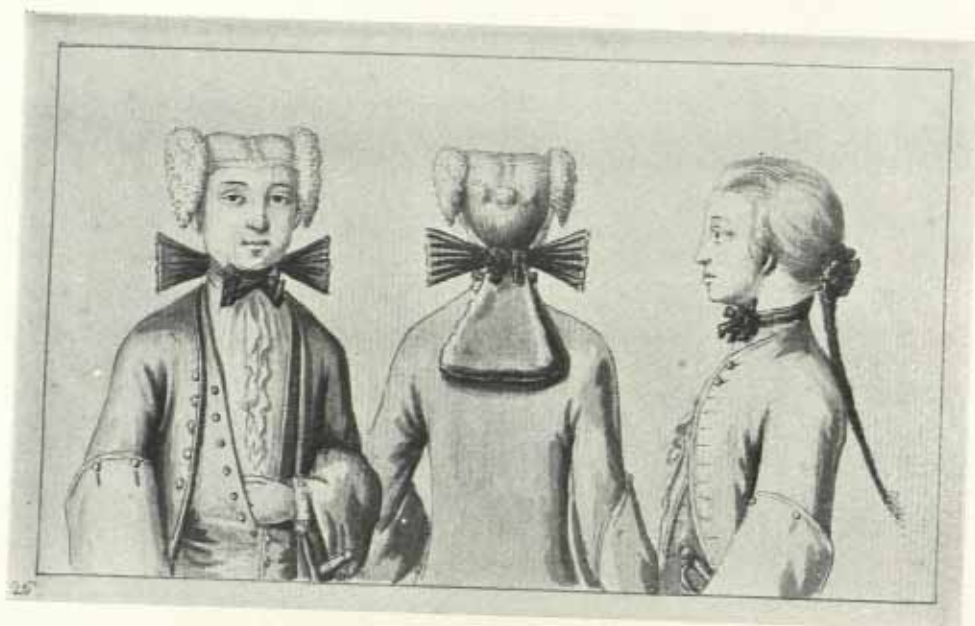
Much new light was thrown upon the work of Samuel Palmer (1805-1881) by an exhibition of his paintings, drawings, and etchings, mainly from the collection of his son, Mr. A. H. Palmer, which was opened at the Museum in 1926. Samuel Palmer's early drawings, done during his "Shoreham period" (circa 1825-1835), when he was still strongly influenced by Blake, must have been a revelation to many. One of these early works, *In a Shoreham Garden*, entirely different in outlook and method from works already belonging to the Museum, was acquired by purchase. It is a vivid and entirely personal representation of an apple-tree in blossom (Plate 21); and in its emphatic outline, its use of the bare paper, its brilliant colour, and its deliberate exaggeration or accentuation of form, curiously forestalls certain phases of modern art.

A slight but clever wash drawing of donkeys by Joseph Crawhall

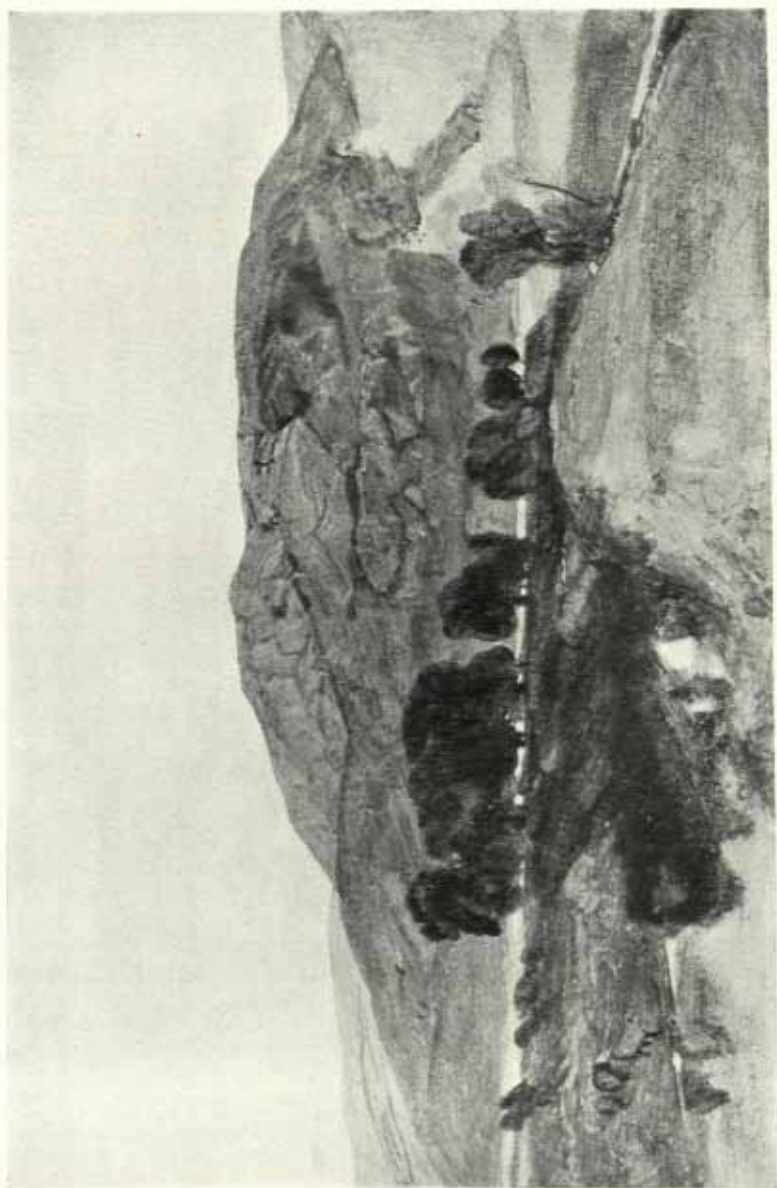




JOHN SELL COTMAN. RUINS OF THETFORD ABBEY, NORFOLK, 1818.  
PENCIL AND WASH.

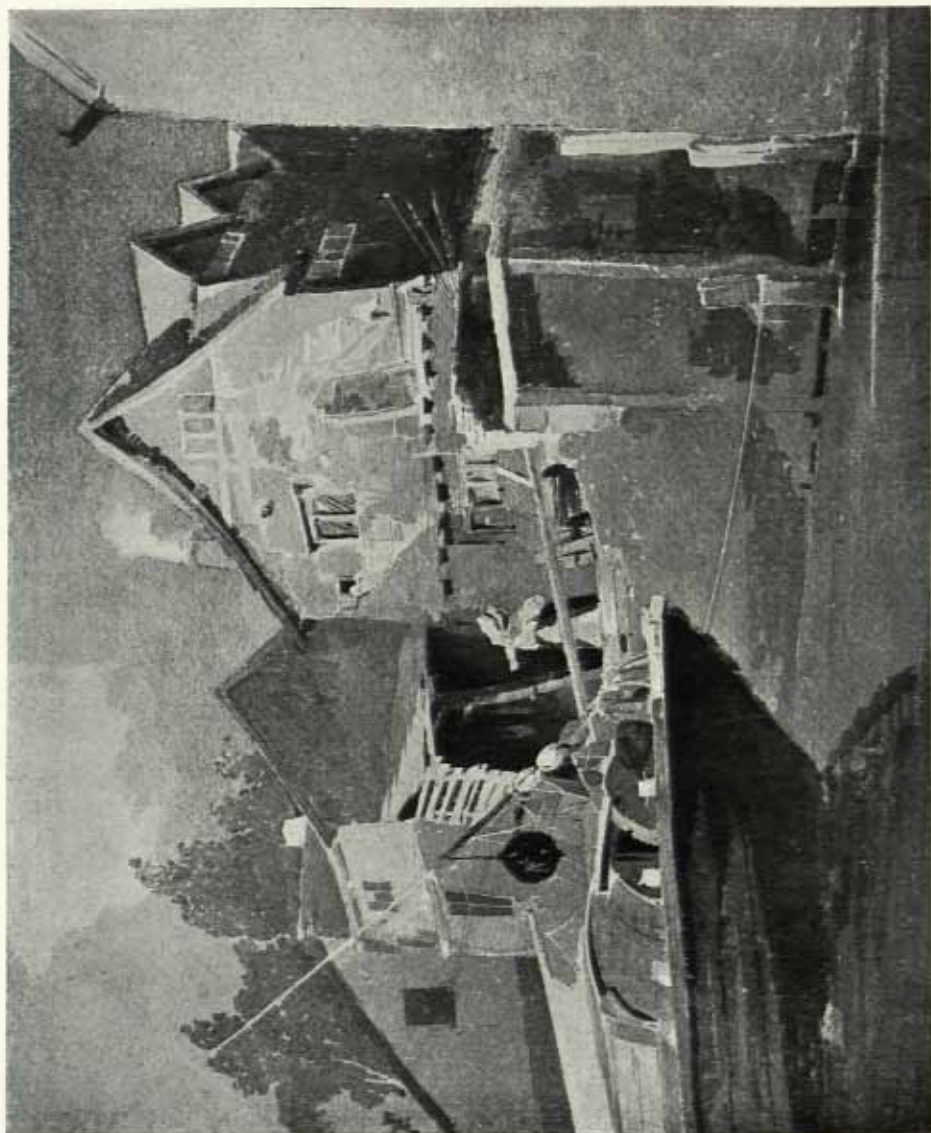


BERNARD LENS. HEAD-DRESSES, 1725.  
PEN AND WASH.



JOHN SELL COTMAN. A ROCKY LANDSCAPE: SUNSET. WATER-COLOUR DRAWING.





JOHN THIRTLE. THE RIVER, KING STREET, NORWICH. WATER-COLOUR DRAWING.



SAMUEL PALMER. IN A SHOREHAM GARDEN. WATER-COLOUR DRAWING.







Fig. 40 (p. 46).



Fig. 41 (p. 46).



Fig. 42 (p. 46).



Fig. 43 (p. 46).

## DEPT. OF PAINTINGS

(1860?-1913) was purchased. The "Glasgow School" holds an important place in the history of British Art of the 19th century, and Joseph Crawhall must be regarded as one of its protagonists.

Norman Garstin (1847-1926), two of whose simple landscape drawings were presented by friends and pupils, had a curiously varied career. He was born in Ireland and was trained as an engineer and architect; he was successively a diamond-digger, secretary to a colonial secretary, co-founder of a newspaper, and art student at Antwerp and Paris; he was also a writer of articles and stories, and a successful teacher of painting.

To various donors was due the acquisition of two water-colour drawings by Mr. A. L. Baldry and one each by the following living artists: Mr. C. J. Kennedy, Captain E. Handley-Read, Mr. H. Davis Richter, Mr. J. Walter West, Mr. W. Wildman, and Mr. W. T. Wood.

Sir William Lawrence, Bart., presented a small and interesting painting of about 1800 in tempera on wood, by a Chinese artist, depicting the interior of a shop full of porcelain and lacquer.

**MINIATURES.** Eleven miniature portraits were added to the collection. The oldest was an attractive and rather bold portrait of a lady signed with a monogram LDG and supposed to be by Louis Du Guernier (1615-1659), whose known works are extremely rare (*Fig. 40*). It does not seem to be definitely recorded that this French artist worked in England, but it is not unlikely that he may have done so. In a certain English private collection are two miniatures similarly signed. Another comparatively early piece is a small enamel portrait of a man in armour by Charles Boit (1662-1727), the Swedish enameller, who worked in England, Germany, and France. It is signed at the back. The most important purchase was, however, that of a pair of signed miniatures painted by Richard Cosway, R.A., in 1790; they represent Mr. and Mrs. T. Chinnal Porter, and the portrait of the man is a superb example of Cosway's manner (*Figs. 41 and 42*).

A miniature portrait of a child by Thomas Hazlehurst, the Liverpool artist, was bought; it is painted in a somewhat softer manner than the two examples by Hazlehurst which were already in the Museum. Another purchase was a miniature portrait of Colonel Thomas Poole by Joseph Francis Burrell, who exhibited portraits and landscapes from 1801 to 1807, but is practically unknown (*Fig. 43*). The miniature,



## DEPT. OF PAINTINGS

which is fully signed at the back, seems to show the influence of John Smart. Mr. E. L. Cappel, C.I.E., gave a late 18th century profile miniature *en grisaille* by Louise Bourdon; Mr. Danton Guerault, to whom the Museum was already indebted for gifts of miniatures, presented a portrait of or by G. Haugh, an artist who worked at Doncaster; Mr. James Lifetree added to his previous gifts a portrait of a man by G. L. Saunders; Mr. Walter Barratt, who presented an interesting group of miniatures in 1924, gave a good example by Charles Foot Tayler, the Bath artist, who was working till about 1853. Lt.-Colonel C. F. Call presented, through the National Art-Collections Fund, a large rectangular miniature by John Linnell (1792-1882), representing Miss Augusta Harvey, who was afterwards the wife of Edward John Trelawney, the friend of Byron and Shelley (*Fig. 44*). Linnell, who is, of course, best known as a landscape painter, executed a good many miniatures, principally in the earlier part of his career, and developed a characteristic and individual style. A silhouette by J. Howie of Edinburgh was purchased.

Comm. Melvill A. Jamieson gave an ivory miniature-painter's palette.



Fig. 44.





Fig. 45.

## V. LIBRARY

### *MANUSCRIPTS*

**T**HE most important gift received by the Library was the manuscript of an unpublished work by Mr. J. A. Knowles, F.S.A., on *The practice of Ancient Glass-painting: a history of technique and craftsmanship*. Besides a general review of the rise and progress of the glass-painter's craft in England, the work comprises a full account of various technical processes, such as the manufacture and supply of sheet glass, ruby glass, coloured glass; the firing, glazing, and fixing of windows; mediæval methods of cutting glass; and other similar subjects. There are no less than twenty-one appendices, incorporating illustrative documents such as agreements and contracts, wills, ordinances, correspondence, and petitions. The whole work forms a body of material, the result of many years' research, which will be of the greatest value to students of the subject.

Mr. A. H. Palmer, son of the artist Samuel Palmer, of whose work an exhibition was arranged before the end of the year in the Departments of Painting and of Engraving, Illustration and Design, presented to the Museum three original documents: (1) a note from the British Gallery, Pall Mall, 2nd February 1817, informing Samuel Palmer of the sale of one of his pictures; (2) a letter from him to John Linnell, with postmark dated 17th September 1828; and (3) a pencil note by him, recording the death of his old nurse, Mary Ward, 18th January 1837.

### LIBRARY (*Gifts and Bequests*)

Another interesting letter from Samuel Palmer to Mr. George Gurney, October 1880, in which he gives expression to his admiration for the genius of William Blake, was given by Miss Gurney. Mr. F. H. Cripps-Day presented an additional collection (see *Review*, 1923, p. 46) of letters from incumbents, etc., which he received in answer to his enquiries during the years 1920-22, when compiling the appendix *On Armour preserved in English Churches*, which he contributed to the fifth volume of Sir Guy Laking's book: *A Record of European Arms and Armour through Seven Centuries*. A fragment of thirty-five leaves of a manuscript containing the first Surah of the Koran and part of a poem, was given by Mrs. D. C. Hodgson. It contains rather rough but interesting decoration and is probably Somali or Sudanese work of the 19th century. It was obtained in Somaliland in 1921. The Art Institute of Chicago presented a typewritten catalogue of the Martin A. Ryerson collection of paintings and sculpture, which was on loan to the Institute.

**PRINTED BOOKS.** A collection of 210 volumes and five pamphlets, mostly on Far-Eastern art, was given from the collection of the late Mr. Ernest A. Brooks of Cedarhurst, Long Island, U.S.A., by members of his family. The greater number of these books were already in the Library, but most of the duplicates have formed valuable additions to the reference libraries of other Departments of the Museum. A collection of twenty-one children's books of the second half of the 18th and of the early years of the 19th century, which had belonged to the family of the late Mr. H. P. Mitchell, was given by Mrs. Mitchell. Among the other works received as gifts the following may be mentioned as of more than ordinary importance:

A volume containing two works: *'t Schat der zielen, dat is het geheele leven ons heeren Jesu Christi . . . met . . . figuren . . . gesneden door C. van Sichem*, and *'t Bosch der Eremyten ende Eremitinnen . . . met figuren van Abraham Blommart door Christophorus à Sichem*, both published at Amsterdam in 1648. Given by H.R.H. Princess Louise, Duchess of Argyll. Some ornaments, copied like many of the illustrations from the work of earlier artists, are reproduced as head- and tail-pieces in this Review.

Dr. Atl, *Iglesias de México*. 5 vols. Mexico, 1924-25. Given by the Secretaria de Hacienda, Mexico.



### LIBRARY (*Gifts and Bequests*)

*Frank Brangwyn.* Two portfolios of facsimile reproductions of paintings and drawings, published by E. F. d'Alignan and Paul Turpin. Paris (1923-25). Given by Mr. Frank Brangwyn, R.A.

R. L. Hobson, *The George Eumorfopoulos Collection. Catalogue of the Chinese, Corean, and Persian pottery and porcelain.* Vols. ii and iii. London, 1926. Given by Mr. George Eumorfopoulos.

T. Borenius, *A catalogue of the pictures, etc., at 18 Kensington Palace Gardens, London, 1923, collected by Viscount and Viscountess Lee of Fareham.* Vol. ii. London, 1926. Given by Lord Lee of Fareham.

Catalogues of the collections of works of art at Minley Manor, 1908; at Coombe Warren, 1908; and at 1 Richmond Terrace, Whitehall, 1909. London, 1908-09. Given by Mr. Lawrence Currie.

W. Meinhold, *Sidonia the Sorceress.* Translated by Lady Wilde. Illustrated by T. Lowinsky. London, 1926. Given by Mr. T. Lowinsky.

*Catalogue of the Aldenham Library.* Revised by H. Rudd. Letchworth, 1914. Given by Lord Aldenham.

*Journal of the Bombay Branch of the Royal Asiatic Society.* Vols. i-ix. Bombay, 1844-72. A specially bound set, presented to her father when he ceased to be President of the Branch. Given by Miss Ch. M. Newton.

Further gifts were received from, among others, His Majesty the King, the Duke of Berwick and Alba, the Lord Abbot of the Chionin Temple, the Lithuanian Legation, the Consulate General of Japan, the Secretary, Jefatura politica, Guatemala, the Keeper of Records, Public Archives of Canada, Sir Robert and Lady Witt, Mr. J. H. Hyde, Mr. Stephen Gaselee, Mr. C. H. St. John Hornby, Mr. F. M. Graves, Dr. W. A. Propert, Capt. Osbert Sitwell, Capt. K. A. C. Creswell, Mr. Bernard Rackham, Brig.-Gen. J. Dallas, Mr. J. B. van Amerongen, Mr. J. P. Heseltine, Mr. W. Roberts, Mr. A. K. Orlandos, Mr. G. F. Hill, Mr. Campbell Dodgson, Mr. W. P. Yetts, Messrs. Whittingham and Griggs, Ltd., Dryad Handicrafts, etc. Volumes of their transactions, new catalogues, reports, and other publications were received as in former years from a great many British and foreign museums, societies, etc., as gifts or in exchange. Noteworthy among the works so received was the important catalogue by Prof. Dr. O. Wulff and Dr. W. F. Volbach: *Spätantike und koptische Stoffe aus ägyptischen Grabfunden*, in the Berlin Museums.



LIBRARY (*Purchases*)

The following are among the most important works purchased:

*Meisterwerke muhammedanischer Kunst auf der Ausstellung, München, 1910, . . . die in dem grossen Ausstellungs-Werk von Sarre-Martin nicht veröffentlicht sind.* 216 photographs. München, 1912.

Vienna: Austrian Museum for Art and Industry, *Old Oriental Carpets. With text by F. Sarre and H. Trenkwald. Translated by A. F. Kendrick.* Vol. i. Vienna, 1926.

B. Kurth, *Die deutschen Bildteppiche des Mittelalters.* 3 vols. Wien, 1926.

Luitpold, Herzog in Bayern, *Die fränkische Bildwirkerei.* 2 vols. München, 1926.

A. L. Mayer, *Domenico Theotocopuli, el Greco. Kritisches und illustriertes Verzeichnis des Gesamtwerkes.* München, 1926.

Vienna: Nationalbibliothek, *Monumenta scenica.* Vols. iv, v. Vienna (1925-26).

Tokiwa and Sekino, *Buddhist Monuments in China.* Parts 1-3. Tokyo (1925).

M. Dvořák, *Pierre Bruegel l'ancien.* 37 chromophototypographies d'après ses principales œuvres à Vienne, avec une introduction dans son art. Vienne (circa 1925).

*The Exhibition of Chinese Art of the Society of Friends of Asiatic Art, Amsterdam, 1925.* Edited by H. F. E. Visser. Text, and portfolio of plates. The Hague, 1926.

Admiral the Marquis of Milford Haven, *Naval Medals. Commemorative Medals, Naval Rewards, etc., of France, the Netherlands, Spain, and Portugal.* London, 1921.

*Carnet de la Sabretache.* 24 vols. Paris, 1893-1919.

Gilbert Stuart. *An illustrated descriptive list of his works. Compiled by L. Park, with an account of his life by J. H. Morgan and an appreciation by R. Cortissoz.* 4 vols. New York, 1926.

Vienna: Oesterreichisches Institut für Geschichtsforschung, *Beschreibendes Verzeichnis der illuminierten Handschriften in Oesterreich, N.F., II.* H. J. Hermann. *Die deutschen romanischen Handschriften.* Wien, 1926.

O. Schmitt, *Gotische Skulpturen des Freiburger Münsters.* 2 vols. Frankfurt a. M., 1926.

A. Schmidt, *Die Miniaturen des Gerokodex, ein Reichenauer Evangelistar des 10. Jahrhunderts.* Leipzig, 1924.

LIBRARY (*Gifts and Bequests*)

E. M. Vis and C. de Geus, *Altholländische Fliesen*. Uebersetzt von H. Wichmann. Vol. i. Leipzig, 1926.

L. Grünstein, *Die Bildnisminiatur und ihre Meister*. Die Sammlung D. E. Ullman. Lief. 1-9a. Wien, 1925.

C. M. Iveković, *Dalmatiens Architektur und Plastik*. Vols. vi-viii. Wien (1925).

K. Löffler, *Der Landgrafenpsalter*. Eine Bilderhandschrift aus dem Anfang des XIII. Jahrhunderts der Württembergischen Landesbibliothek. Leipzig, 1925.

**PHOTOGRAPHS.** Among the objects bequeathed to the Museum by Lieut.-Col. G. B. Croft Lyons was a collection of negatives of objects of art, given in order that prints might be made from them for the Photograph collection.

Among other gifts of photographs were the following:

95 photographs of abbeys in the part of the country served by the Great Western Railway, and 53 of castles, given by the Great Western Railway.

7 photographs of works of art at Brunswick and 26 of works of art at Hildesheim, given by Miss E. M. Spiller.

21 photographs of ivory diptychs, given by Prof. R. Delbrück.

10 photographs of screen work and poppy heads in the churches of Shelsey Walsh, Eaton Socon, and Houghton Regis, given by H. W. Hughes, Esq.

10 photographs of paintings by Vladimir Polunin, given by Dr. W. A. Propert.

8 photographs of carvings by Grinling Gibbons, given by Canon Gilbertson.

30 photographs of Hispano-Moresque ware were received, in exchange for photographs sent to him, from Señor Folch y Torres.

Among the photographs acquired by purchase were:

372 of miniatures in the Royal Collection at Windsor Castle.

288 of Muhammadan architecture and architectural decoration in Egypt and Syria.

126 of the Divinity School, Oxford.

88 of St. Alban's Abbey.

53 of stained glass.

40 of paintings in the Capilla Real, Granada.



LIBRARY (*Gifts and Bequests*)

27 of Hispano-Moresque and kindred wares.

New parts of the series, Denkmäler griechischer und römischer Sculptur (Brunn, Bruckmann, Arndt) and Griechische und römische Porträts (Arndt).



Fig. 46.







Fig. 47.

## VI. DEPARTMENT OF METALWORK

### THE ST. PAUL PLAQUE

**B**Y far the most important acquisition of the year was a plaque of *champlevé* enamel on copper-gilt, depicting St. Paul being let down in a basket from the walls of Damascus, probably English work of the middle of the twelfth century. It is a pendant to the plaque representing the same saint disputing with Greeks and Jews, which has been in the Museum's possession since 1874, and its acquisition was facilitated by a generous contribution from the widow of the late Keeper of the Department, Mr. H. P. Mitchell, in furtherance of his keen desire that this rare work of art should be added to the Museum collections.

The two plaques (*Plate 22*) belong to a small and distinctive group of enamels, which are all probably by the same hand, the others being a double-arched panel with figures of St. James the Less and St. Jude (British Museum), and two plaques uniform in size and shape with the South Kensington examples, one depicting St. Paul and his disciples (Metropolitan Museum of Art, New York), the other showing St. Peter essaying to walk on the sea (Germanisches Museum, Nuremberg). The group has been fully dealt with in an illustrated article by Mr. Mitchell in the *Burlington Magazine* for October 1926, in which he sums up a number of well-reasoned arguments by claiming an English origin for these enamels, basing that claim "on the double ground of their difference in style from any known group or class of continental enamels and of their similarity in artistic quality and in particular characteristics to the drawings in English manuscripts of the period."

**THE CROFT LYONS BEQUEST.** Most of the European collections of the Department have been benefited through the generous bequest

by the late Lieut.-Col. G. B. Croft Lyons, F.S.A., of the whole of the works of art hitherto exhibited on loan from him amongst the various groups to which they belong. And chiefly is this the case with the pewter, the numbers of which are thereby almost doubled. Besides several fine examples of domestic plate, the silver collection is enriched by an interesting and valuable group of English tobacco-boxes of the 17th and 18th centuries, finely engraved with the coats of arms of their former owners. The bequest also includes a small but well selected series of early Sheffield plate, a number of examples of Flemish dinanderie, and a group of brass and bell-metal candlesticks, chiefly of the 18th century. In an extensive bequest of this nature it is impossible to go into details, but mention must be made of a brass font-shaped cup, formerly gilt, English work of about 1500, with the inscription: *NOLI INEBRIARI VINO IN QVO EST LVXVRIA* (*Plate 23*).

#### *ECCLESIASTICAL METAL-*

*WORK.* A small bronze-gilt figure in relief of a Virtue in the attitude of triumphing over a Vice, either French or English work of about 1330, is a superb example of mediaeval figurework, possibly from a shrine. It is the gift of Dr. W. L. Hildburgh (*Fig. 48*). An historic altar-cross of gilt latten, said to have been dug up at Lanherne Convent, St. Columb, Cornwall, is remarkable for the beauty of the engraved foliage with which both the front and back are decorated, and is a fine



*Fig. 48.*



## DEPT. OF METALWORK

example of English work of the latter part of the 15th century. The Department has also had the good fortune to secure two somewhat rare objects of ecclesiastical use in an enamelled incense-boat of Limoges 13th century workmanship and a bell-metal stand for a processional



Fig. 49.

cross. The latter, which is of French origin and is dated 1574, appears from an inscription on its foot to have belonged to a church dedicated to St. Hilary. A Russo-Greek icon, inscribed with the name of Gregory, Archbishop of Kassandra, and the date 1774, is an unusually fine specimen of embossed and engraved silver, with the revealed face of the figure painted on ivory (Fig. 49).

Mr. R. W. M. Walker added to the collection of Communion Plate by generously presenting two sets originally belong-

ing to the church of St. George in the East, London. One, in silver, bears the London hall-mark for 1729-30, the other, in Sheffield Plate, dates from about the year 1800.

*ENGLISH AND CONTINENTAL SILVER.* The most important



acquisition under this head is a silver-gilt wine-cup bearing the London hall-mark for 1599-1600, with a "steeple" cover of slightly later date, the gift of Miss E. G. Tanner (*Plate 24*). The cup is inscribed in Latin as having been given by Leonard Smelt, Knight, to his nephew and godson Leonard in 1619. Together with the cover, it remained in the possession of the Smelt family, formerly of Kirkby Fleetham, Yorks, until it was inherited by the donor and her sister, grand-nieces of the last male representative, who was Rector of Gedling, Notts, in the early part of the 19th century.

The collection of spoons has been enriched by the acquisition of a very rare specimen of the so-called "gothic finial" type, English work of about 1500, which has the added interest of bearing the initials of members of five generations of the Postlethwayt family of Millom, Cumberland (*Fig. 50*).<sup>1</sup> A Scottish silver spoon of about 1500, with gilt "wrythen" knop, from the Marquis of Breadalbane's Collection, was given by Mr. and Mrs. Norman Gask, together with a silver "Puritan" spoon bearing the London hall-mark for 1662-3. Mr. Arthur Myers Smith, as a memorial to the late Mr. H. P. Mitchell, presented the rare silver two-pronged fork of the year 1690-1, which had for some time been exhibited on loan from him.

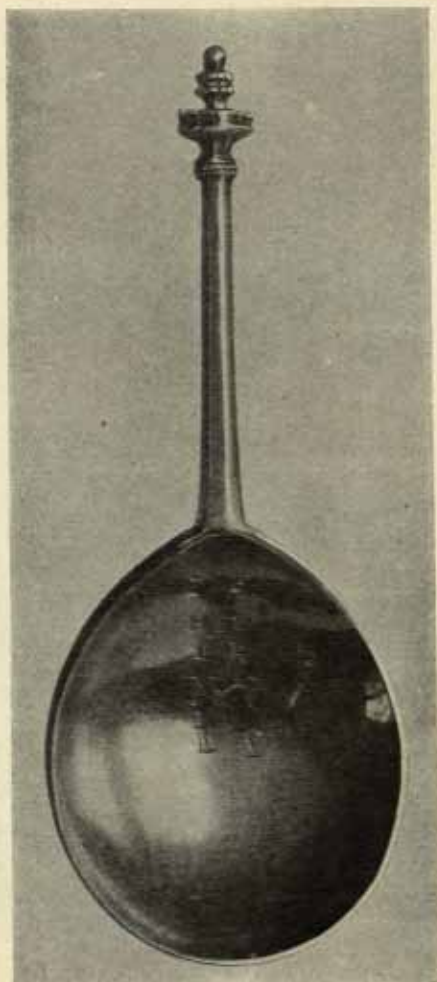


Fig. 50.

A Cromwellian bracket-clock by David Bouquet of London (d. 1665)

<sup>1</sup> Figured and described in *Proc. Soc. Ant.*, vol. xii, 2nd ser., p. 77. See also C. J. Jackson, *A History of English Plate*, p. 491.

displays what is believed to be the unique feature of having the case and dial in silver instead of the usual brass. The front is exquisitely engraved with pinks, tulips, lilies, and other flowers, and above is an openwork gallery surmounted by pierced floral crestings, with vases at the corners (*Fig. 51*).



*Fig. 51.*

From Sir Paul Makins was received an English silver beaker of about 1640, admirably fashioned and engraved below the lip with strapwork and foliage; it was formerly in the Willoughby d'Eresby Collection. In memory of her husband Charles Harling Comyns, a good friend to the Museum, his widow, Mrs. Anne C. Comyns, gave a magnificent silver-gilt salver, the work of Thomas Farrer and bearing the London hall-mark for 1733-4. This is lavishly engraved, in the manner of William Hogarth's work on silver, with rococo ornament including masks and baskets of flowers, and the arms and crest assumed, together with the name of his mother's family, Barrington of Barrington Hall, Essex, by John Shales, son

of the Charles Shales of Lombard Street who was goldsmith to Queen Anne and the first and second Georges (*Plate 25*).

A set of four silver candlesticks with the London hall-mark for 1768-9, in a fine state of preservation and illustrating a characteristic



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pattern new to the collections, was given on behalf of Miss G. E. Iwan-Muller in memory of her brother Ernest Bruce Iwan-Muller (1852-1910), sometime editor of the *Manchester Courier*, assistant-editor of the *Pall Mall Gazette*, and political leader-writer of the *Daily Telegraph*.

Mrs. Braithwaite-Batty gave a pair of silver salt-cellars with spoons, bearing the London hall-marks for 1799-1801, and Miss Stephens, in memory of her father, William Stephens, presented an embossed silver cream-jug, London, 1760-1. A small collection of

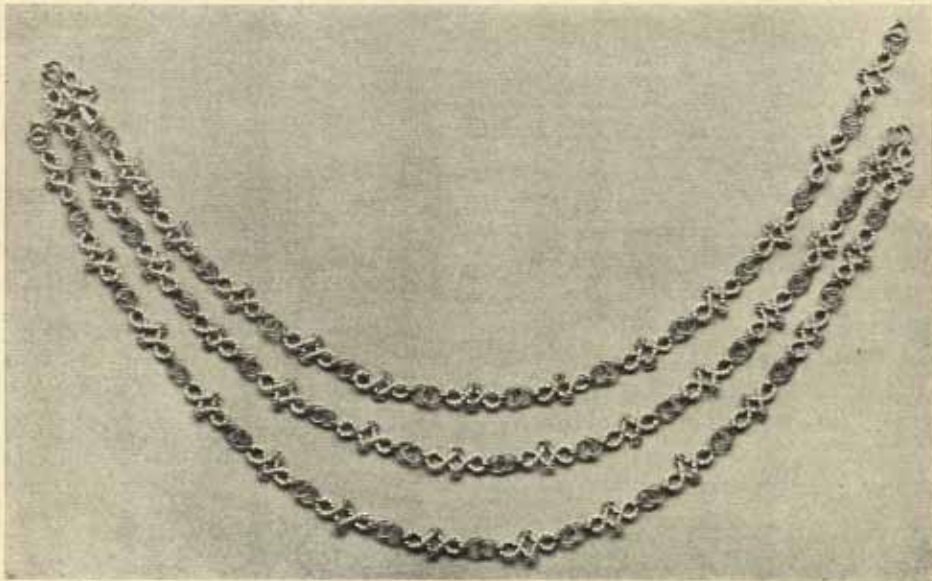


Fig. 52 (p. 60).

English silver skewers of 18th and 19th century date, together with an interesting group of silver sugar-tongs, was given by Mr. Henry Oliver.

The Museum is indebted to Her Royal Highness Princess Louise Duchess of Argyll for the gift of a silver parcel-gilt beaker embossed with large flowers, Hamburg work of the latter half of the 17th century.

**JEWELLERY.** A very rare and beautiful piece of jewellery, purchased late in the year, is a chain just over four feet long, simply but



## DEPT. OF METALWORK

most effectively constructed of links in the form of true-lovers' knots and overlapping rings, in gold wire partly enamelled white. This is probably the work of a London goldsmith in the time of Queen Elizabeth (*Fig. 52*).

Mrs. Edith Reid and Mr. P. W. Mitchell gave, in memory of their brother H. P. Mitchell, a silver-gilt snuff-box (London, 1817-18), a gold watch by John Fladgate (1766-7), and a gilt metal chatelaine, French work of the 18th century. With these was also given a silver seal-headed spoon bearing the London hall-mark for 1642-3. Another gold watch, by William Creak, with embossed and pierced inner case and shagreen outer case, London hall-mark for 1757-8, was bequeathed by Miss E. A. Taylor. A pendant jewel of crystal mounted in enamelled gold and enclosing paintings of Christ and the Virgin, Spanish work of about 1600, was given by Mr. Robert G. Baird.

Mr. L. A. Lawrence, F.R.C.S., gave a silver pendant cross, a *crux victorialis*, the back cast with a battle scene, made in South Germany during the 18th century; Miss Helen Legge, a gold badge in the form of a horn inscribed ARDEN, awarded to one of the Archers of Meriden in 1826; Mr. Cecil Crofton, a ring set with a jewel, emerald, pearls, and diamonds, which had been bequeathed to him by Dame Geneviève Ward; and Mrs. G. H. Goodman, an enamelled gold mourning-ring bearing the Union flag and commemorating the death of Captain James Newman Newman in the *Hero*, 24th December 1811.

An attractive example of French piqué work of the late 18th century was given by Mr. Myers Smith in the form of a shuttle of tortoiseshell with gold and silver decoration.

**BRONZE, BRASS, IRON, ETC.** A most important addition to the base-metal collections is a fine candlestick of brass cast in relief filled in with black and white enamel (*Plate 26*). This is an unusual type not hitherto represented in the series of English 17th century enamels. The pewter collection (apart from the Croft Lyons Bequest already referred to) was considerably enriched by the gift from Dr. Alfonso Gandolfi Hornyold of some eighty pieces, chiefly Swiss work of the 18th and 19th centuries, and consisting for the most part of objects for domestic use.

To Mr. H. Vincent Harley the collection of ironwork is indebted for an 18th century sign from the Fox Inn, Huntingdon, a highly



ST. PAUL LET DOWN FROM THE WALLS OF DAMASCUS; AND ST. PAUL DISPUTING  
WITH GREEKS AND JEWS. CHAMPLEVÉ ENAMEL ON GILT COPPER.

PROBABLY ENGLISH; MIDDLE OF 12TH CENTURY.

THE FORMER PURCHASED WITH THE HELP OF A CONTRIBUTION FROM MRS. H. P. MITCHELL;  
THE LATTER PURCHASED IN 1874.



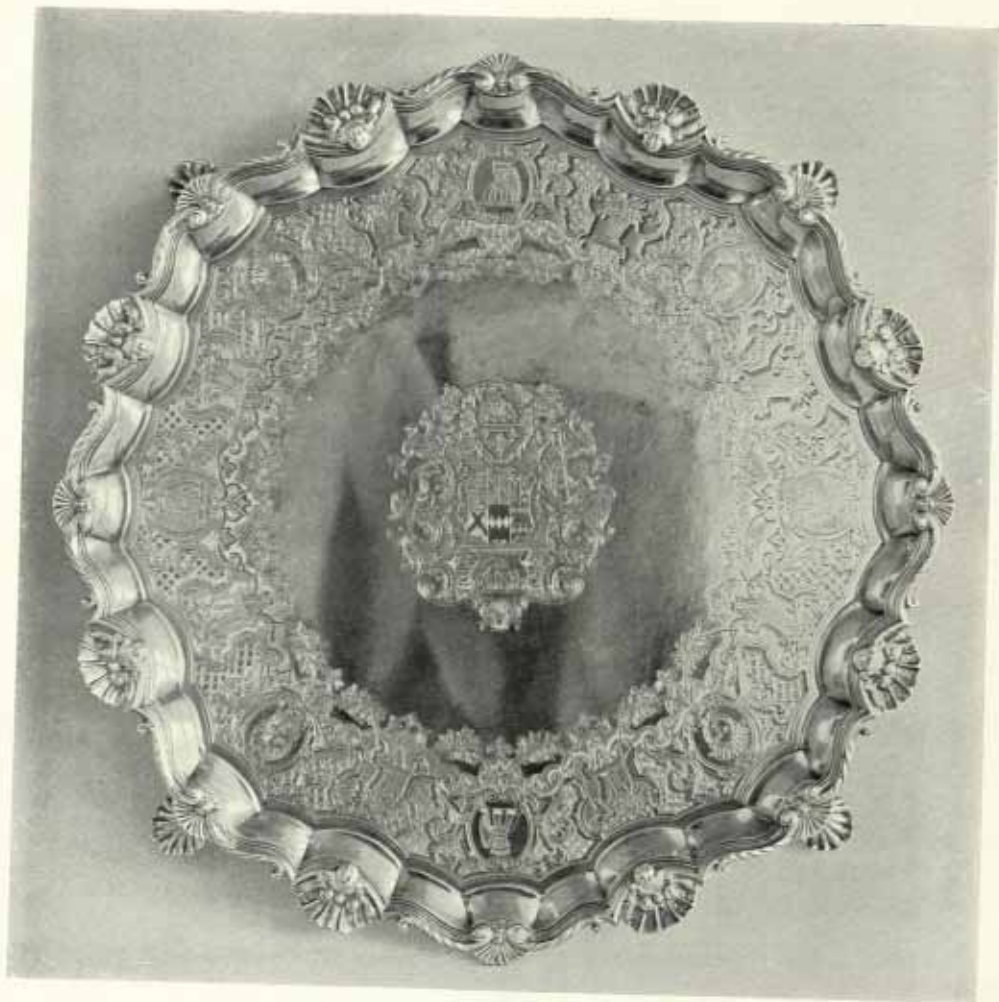
FONT-SHAPED CUP. BRASS; FORMERLY GILT. ENGLISH; ABOUT 1500.

CROFT-LYONS BEQUEST.





THE SMELT CUP. A SILVER-GILT WINE-CUP,  
LONDON HALL-MARK FOR 1599-1600;  
WITH "STEEPLE" COVER.  
GIVEN BY MISS E. G. TANNER.



SILVER-GILT SALVER ENGRAVED IN THE MANNER OF HOGARTH'S WORK ON SILVER.  
MAKER'S MARK OF THOMAS FARRER; LONDON HALL-MARK FOR 1733-4  
GIVEN BY MRS. ANNE C. COMYNS IN MEMORY OF HER HUSBAND CHARLES HARLING COMYNS.

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ingenious piece of smithing (*Fig. 53*), a cast-iron fireback from Faversham with the arms and crest of Francis, co. Stafford, dated 1606, and several fireside implements, shepherds' crooks, etc. Other additions to the ironwork include an 18th century cresting from a gateway at East Dean Manor House, Hants; the grille and gates of the Stad-

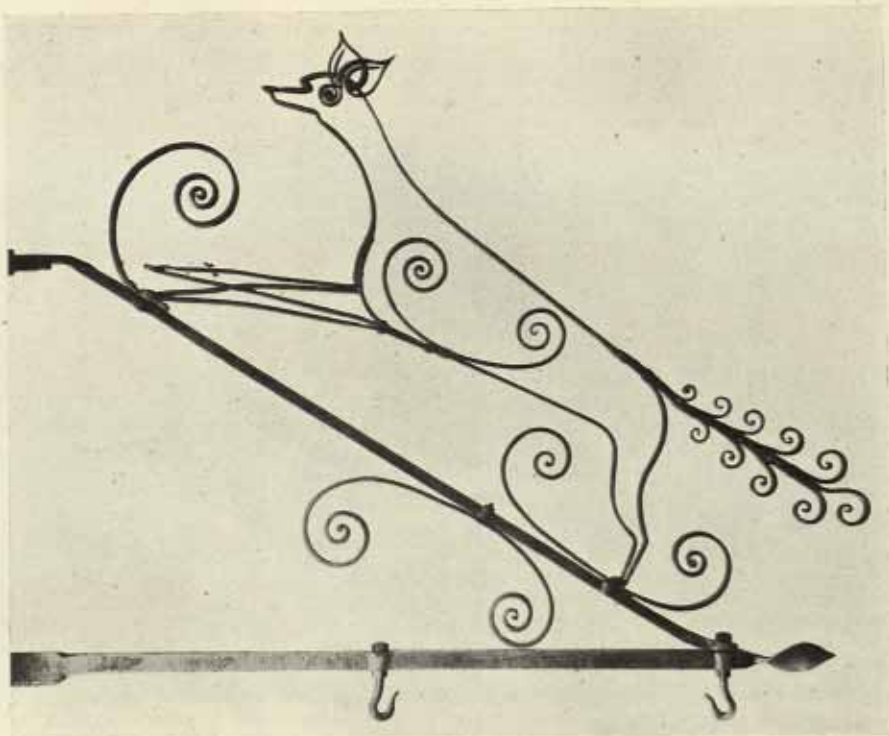


Fig. 53.

hampton gateway already described under the heading of Architecture and Sculpture; an Italian 18th century brazier given by Mrs. O. F. Parker; a Sussex cast-iron mortar of the 16th century, the gift of Mrs. H. P. Mitchell; and two firebacks, one, of about 1700, cast with the royal arms of France, the other a Dutch figure example of the 17th century.

Amongst objects in bronze, brass, and bell-metal are a brass



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indicating lock by John Wilkes of Birmingham, a highly ingenious example of the class of work for which English locksmiths were justly famed during the latter half of the 17th century (*Fig. 54*); a fine brass taperstick engraved with flowers and fruit, English work of about 1680, given by Mr. Robert G. Baird (*Fig. 55*); two pricket candlesticks in bell-metal, of exceptionally beautiful proportions, cast in Flanders



*Fig. 54.*

during the 17th century; an English bronze mortar of about 1600, acquired at Norwich and given by Miss Ethel Gurney; a collection of bronze furniture-ornaments, chiefly Italian, 16th century, bequeathed by Mr. T. Foster Shattock; a 15th century bronze cauldron dug up at Applecross, near Gairloch, Ross; and an English steel key of the 18th century, the gift of Mr. Myers Smith.

During the year Dr. W. L. Hildburgh has continued his generous practice of presenting numerous examples of work in iron, brass, and

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base metals generally, which serve to fill gaps in the main collections and thereby greatly add to their educational value.

*ARMS, CUTLERY, ETC.* The collection of arms received a number of additions through the generosity of Mr. René de l'Hôpital, whose gifts included a Spanish flint-lock pistol of the late 17th century, with the ball-pommel stock richly inlaid with engraved silver; two 17th century rapiers with silver inlaid hilts, one with the blade signed TOMAS AIALA; a page's sword, the hilt piqué with silver, French work of the 18th century; a German hunting-sword and a cutlass of the 18th century; two Mexican spurs; and a pair of stirrups of about 1800. An interesting Albanian flint-lock pistol, with damascened barrel and silver stock enriched with gilding and niello, was acquired by purchase.

Among the additions to the cutlery series is a charming pair of table-knives with carved jet and damascened steel handles, English work of the first half of the 17th century; with them is the contemporary sheath of leather stamped with thistles. A folding knife, fork, and spoon, with handles of blued steel damascened with gold and silver, are German work of the latter part of the 17th century. Also of

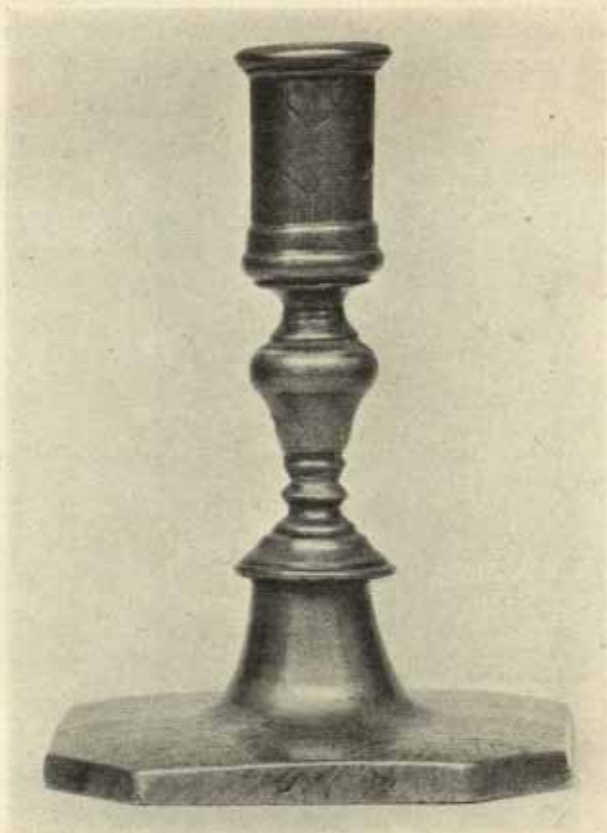


Fig. 55 (p. 62).



## DEPT. OF METALWORK

German origin, but a little later in date, are two pairs of silver knives and forks having ivory handles enriched with applied and piqué decoration in silver, the gift of Mr. E. Heron Allen, F.R.S., F.R.M.S.

**ORIENTAL METALWORK.** The Japanese Sword-furniture Series was enriched by the purchase of a few outstanding items from well-known collections, and an interesting bronze mirror, Chinese work of the Han period, was similarly acquired; but for all other acquisitions

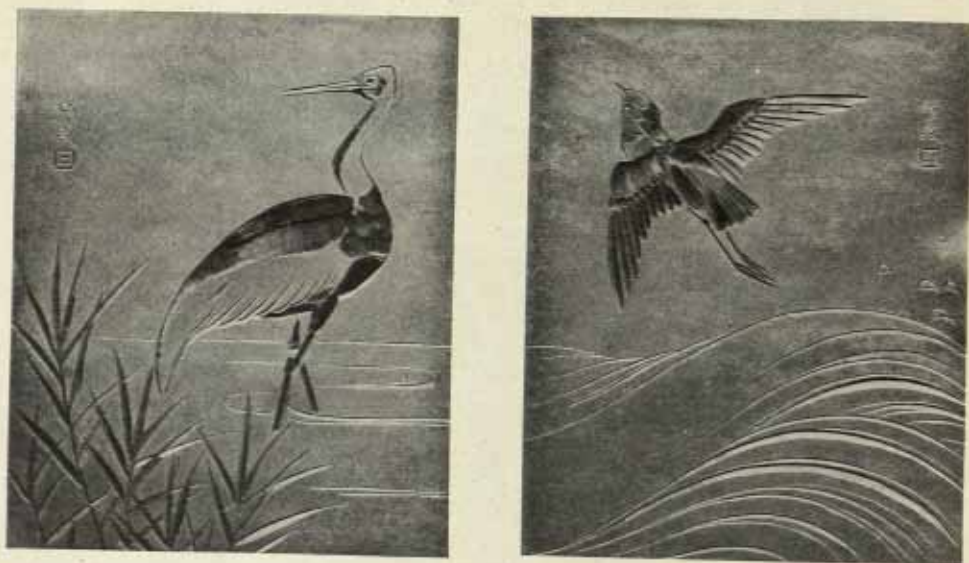


Fig. 56 (p. 65).

of Oriental origin during the year the Department has been indebted to the generosity of private benefactors. Chief among these was an extensive and valuable group of Chinese and Japanese metalwork, given from the collection of the late Ernest A. Brooks, of Cedarhurst, Long Island, U.S.A., by members of his family. This comprises over fifty vases, bowls, incense-burners, etc., of Chinese workmanship, some of them of early date (*Plate 27*), including also a number of beautiful specimens in the Hsüan Tê style; some seventy pieces of Japanese make, chiefly fine examples by workers of the Seimin School and particularly the talented bronzeworker Takusai; about sixty first-rate pieces of Japanese sword-furniture, mainly guards and *kodzuka*;





ENAMELLED BRASS CANDLESTICK. ENGLISH; 17TH CENTURY.



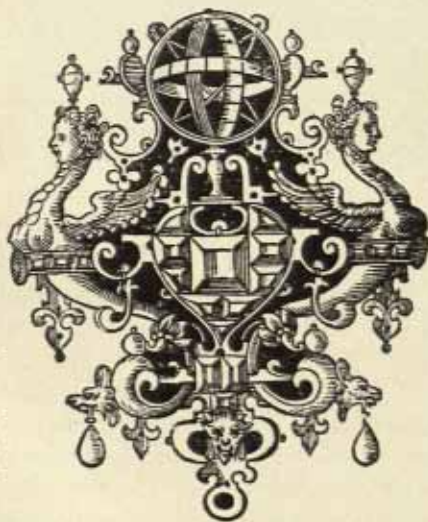
BRONZE VASE INLAID WITH SILVER AND GOLD. ANCIENT CHINESE.  
GIVEN FROM THE COLLECTION OF THE LATE ERNEST A. BROOKS  
BY MEMBERS OF HIS FAMILY.

some fifty examples of the *kagami-buta*, that delightful type of *netsuke* which includes as its central point of interest a small decorative metal plaque of the finest workmanship; together with a few Japanese swords of unusual types and several interesting miscellaneous items.

Two large plaques of *sentoku* alloy, boldly engraved in the *katakiri* method by Nakajima Yasumi and presented by the artist, show an interesting modern development of a technique peculiar to Japan and characteristic of the work produced in former times by the Yokoya school of sword-furniture makers. This method has been aptly described as "brush-stroke engraving," presenting as it does an almost literal translation into metal of the bold lines of an ink drawing done with the "hair-pencil" of the Far East (*Fig. 56*). Mr. Gordon Ambrose Lee, C.B., C.V.O., Norroy King of Arms, gave several Far Eastern objects of unusual interest, including a Japanese sword-blade over seven feet long, a bow signed with its maker's name, and a travelling-case containing a pair of quivers full of arrows; and a further selection of small Japanese objects in bronze, from the collection of the late C. M. Major, was given by members of his family.

The remaining Oriental gifts include the following: A Japanese sword and sword-breaker of fine workmanship and an interesting pair of *shibuichi* figures of the Luck Gods, from Mr. G. G. Davies; a set of silver Perfume Game implements, with stand, from Mr. E. L. Cappel, C.I.E.; a Chinese of curious design, Horniman; a Japanese of unusual length, of the late Lieut.-R.A.; four Japanese designs new to the Mr. Alfred Clark; a model of the Emperor, Prime Minister, Claude B. Palmer, tractive iron sword-A. S. Hewlett.

An interesting gold dust, West work, was given by nassy.



*Fig. 57.*

silver girdle-clasp from Mr. E. J. anese spear-head of from the collection Col. E. F. Calthrop, ese pouch-clasps of collections, from group of Japanese press Jingō and her from Lieut. - Col. C.B.E.; and an at-guard from the Rev.

little brass box for African *cire perdue* Mrs. O'Shaugh-





Fig. 58.

## VII. DEPARTMENT OF TEXTILES

### *CARPETS*

**S**IX carpets which had been for years on loan from the late Lieut.-Col. Croft Lyons became the property of the Museum under the terms of his will. Four of these are Chinese silk carpets, probably made in the neighbourhood of Peking, though having the conventional floral patterns originating in Khotan (T. 178 to T. 181). The other two are examples in blue and white of the looped-pile weavings of Spain. One bears the date 1799 (T. 182 and T. 183). Another interesting Chinese carpet, going back apparently to at least the 18th century, was given by Mr. W. F. Collins. It is long and narrow in shape and has a pattern of scrolling floral stems in quiet tones of green and grey (T. 255). Two fragments given respectively by Indjoudjian Frères of Paris and by Mr. Imre Schwaiger are, though small, of peculiar interest. The first is a piece of the well-known early Persian cope knotted in silk pile, that has been one of the most noteworthy objects in the Museum since 1894. The fragment, now happily restored to its proper place, was apparently one of several samples cut off from the cope at the time of its discovery in Jerusalem (T. 30). The fragment given by Mr. Schwaiger is part of the border of one of the most splendidly coloured Persian carpets of the 17th century (T. 131). A saddle-bag from the Karabagh district of the Caucasus with a floral pattern strongly influenced by Western design was given by Major D. Macaulay (T. 55). An Ersari-Turcoman carpet of unusual richness with a pattern of large octagons was purchased (T. 88), and also a Tekke-Turcoman saddle-bag with—what is so very rare—a white ground (T. 130).

**TAPESTRIES.** The number of acquisitions during the year was small but of considerable value. Mrs. Morton Dexter presented a group of three French tapestries from the Felletin factory. These are specially important, because the Museum collection is extremely weak in French tapestry and marked specimens of Felletin work are rare, and so these three panels give a very good idea of the productions of the French provincial workshops.

One (T. 267) is a landscape showing a stork standing beside a lake or stream with a château in the background. It bears in addition to the Felletin mark the name of the weaver "I. Den-  
nat." The other two (T. 265 and T. 266) both bear the Felletin mark — M. R. D. E. F. — and came from that portion of the Leverhulme Collection which was sold in New York (Plate 28). They



Fig. 59.

date from the early 18th century and represent a stag hunt and a boar hunt. Both are pleasing in design and colour and the quality is excellent.

Two important English tapestries were also added to the collections. One (T. 191) is a cushion cover of late Elizabethan date, woven with fine polychrome silks and wool and some gold thread from the factory of William Sheldon at Barcheston in Warwickshire (Fig. 59). It represents the Flight into Egypt, and bears the initials T.E.I., and originally had a companion piece, a longer cushion cover with three



scenes relating to the birth of Christ. In the borders at top and bottom are hunting scenes of the type popular on Sheldon tapestries, and the side borders have figures of men and women in the dress of the period and designs of fruit and flowers. The other (T. III) is a tapestry woven in 1887 on the Morris looms at Merton Abbey and is *The Forest*, a verdure scene designed by William Morris, but with animal figures



Fig. 60.

English art. The National Art-Collections Fund contributed towards its purchase.

*WESTERN EUROPEAN TEXTILES (Embroidered and Woven Fabrics).* The collection of English embroideries of the 17th century was enriched by some noteworthy acquisitions. The most important was a work-box (T. 6) with panels of detached sprays in rococo stitch silk embroidery in delicate colours (*Fig. 60*). The centre of the lid has a basket with the initials P.M. upon it and the date 1692 above.



These initials probably are those of the worker, Parnell Mackett, one of a family of embroideresses. A remarkable sampler dated four years later and made by her sister Elizabeth is already in the Museum. The box is of pine and oak veneered with king wood. A long hanging (T. 53) embroidered with metal thread and coloured silks on linen belongs to the early part of the century (*Fig. 61*). It has a repeating pattern

in horizontal rows representing a variety of quaintly designed animals together with birds, insects, and flowering plants. A needlework silk picture (T. 128) in tent stitch (*petit point*) on linen is a fine example of the period of Charles I (1625-49) (*Fig. 62*). It represents King Solomon receiving the Queen of Sheba, the two figures being depicted as King Charles and his queen, Henrietta Maria. Four



*Fig. 61.*

samplers and the lower part of another (T. 221 to T. 225) show the geometrical and floral patterns of the 17th century in the usual attractive arrangement of horizontal bands. They are carried out in silk, linen, and metal thread embroidery, cut and drawn work, and needlepoint lace; one in white work has small beads of blue glass introduced.

A bed-curtain of bluish-green wool embroidery on linen and cotton material (T. 21) has an uncommon pattern of vases of flowers within figure-of-eight-shaped medallions formed by conjoined leaves (*Fig. 63*). It dates from the second half of the 17th century and the companion

## DEPT. OF TEXTILES

curtain was acquired by the Royal Scottish Museum, Edinburgh. About twenty-five years later may be dated a very interesting coverlet (T. 196) with an effective floral design worked on white satin in coloured and knotted silk cord couched down. It closely corresponds in technique with the white work coverlet from Ireland lent by Mrs. Brace, but it was made either in France or England.

Two long linen covers (T. 82 and T. 83) are good examples of Italian



Fig. 62 (p. 69).

17th century embroidery. One is worked in red silk in back stitch, and the other is in gold thread and floss silks in satin stitch. Both patterns consist of rows of lopped stem devices. Two foreign embroidered samplers were also acquired, one (T. 217) is South German, and the other (T. 218) is Spanish work. They are dated respectively 1724 and 1729.

Her Majesty the Queen presented two pieces of figured satin tissue made for her trousseau in 1893 (T. 91 and A).



## DEPT. OF TEXTILES

From Miss E. M. Bowen Cooke was received a cot quilt (T. 24) with coloured wool embroidery in chain stitch on linen. The decorative arrangement of flowering plants in the middle and corners is characteristic of design in the Queen Anne period.

Other gifts include:



Fig. 63 (p. 69).

Two circular mats with beadwork in relief applied to velvet, English, 17th century, from Mr. Arthur Hurst (T. 72 and A).

Chair seat, silk and wool embroidery in Hungarian stitch on canvas, English, early 18th century, from Mrs. E. Low Bright-Williams (T. 46).

Sampler, silk embroidery in cross stitch on canvas, English, early 19th century, from Miss C. Grimmett (T. 135).

Bedspread, white cotton embroidery in chain stitch and drawn



## DEPT. OF TEXTILES

work fillings on muslin, about 1820 (T. 212), and a cushion, silk embroidery in tent stitch (*petit point*) and beads on canvas, about 1850 (T. 211), both English work, from Miss I. A. E. King.

Table-cloth and strip, linen damask of English or Irish weaving marked 1828 and 1845 respectively (T. 96 and T. 97), from Mrs. Benson.

Handkerchief printed with geographical pictures, English, about 1830-40, from Mr. A. Myers Smith (T. 203).

Silk ribbon woven probably to commemorate the wedding of Queen Victoria in 1840, English (Coventry?) weaving, from Miss M. E. Verrall (T. 84).

Four cushions, wool and silk embroidery in cross stitch on canvas, worked by Miss Mary Anne Redfern of Cambridge (afterwards Mrs. Hall) before her marriage in 1851, from her daughter, Miss Hall (T. 77 to T. 80).

Part of table-cloth, linen damask woven in commemoration of the Crimean War, English or Irish weaving, about 1855-60, from Mrs. Denham Parker (T. 227).

Silk brocade, probably Spitalfields weaving of third quarter of 18th century (T. 108), two skirt panels in cotton and wool, probably Italian peasant weaving of first half of 19th century (T. 205 and T. 206), cushion tassels, bell-pull, chair-coverings, and fire-screen panel of woollen embroidery on canvas, and sofa blanket (T. 98 to T. 100, T. 104, T. 105, and T. 109), British work about 1830-50, from Brig.-Gen. James Dallas.

Two coverlets of looped woollen weaving, Spanish, 17th or 18th century, Italian cut silk velvet, 17th century, two panels of Dutch (Utrecht) cut woollen velvet, 18th century, satin sachet and silk cushion, English, middle of 18th century, Italian silk brocade square, late 18th century, French (?) silk brocade, 19th century, and two panels of gros and *petit point* embroidery, English, early 19th and 20th century, bequeathed by Lieut.-Col. G. B. Croft Lyons (T. 162 to T. 172).

Bell-pull composed of glass beads threaded on woven cord; third quarter of 19th century, made and given by Miss Agatha Granville, M.B.E. (T. 16).

Silk damask, probably French weaving of middle of 18th century, from Mr. Basil Ionides (T. 23).

Napkin, linen damask, probably French weaving, period of the first Empire (1804-14), from Miss F. Dudgeon (T. 2).



STAG HUNT. FRENCH TAPESTRY (FELLESTIN); EARLY 15TH CENTURY.

FROM THE LEVERHULME COLLECTION.

GIVEN BY MRS. MORTON DEXTER.

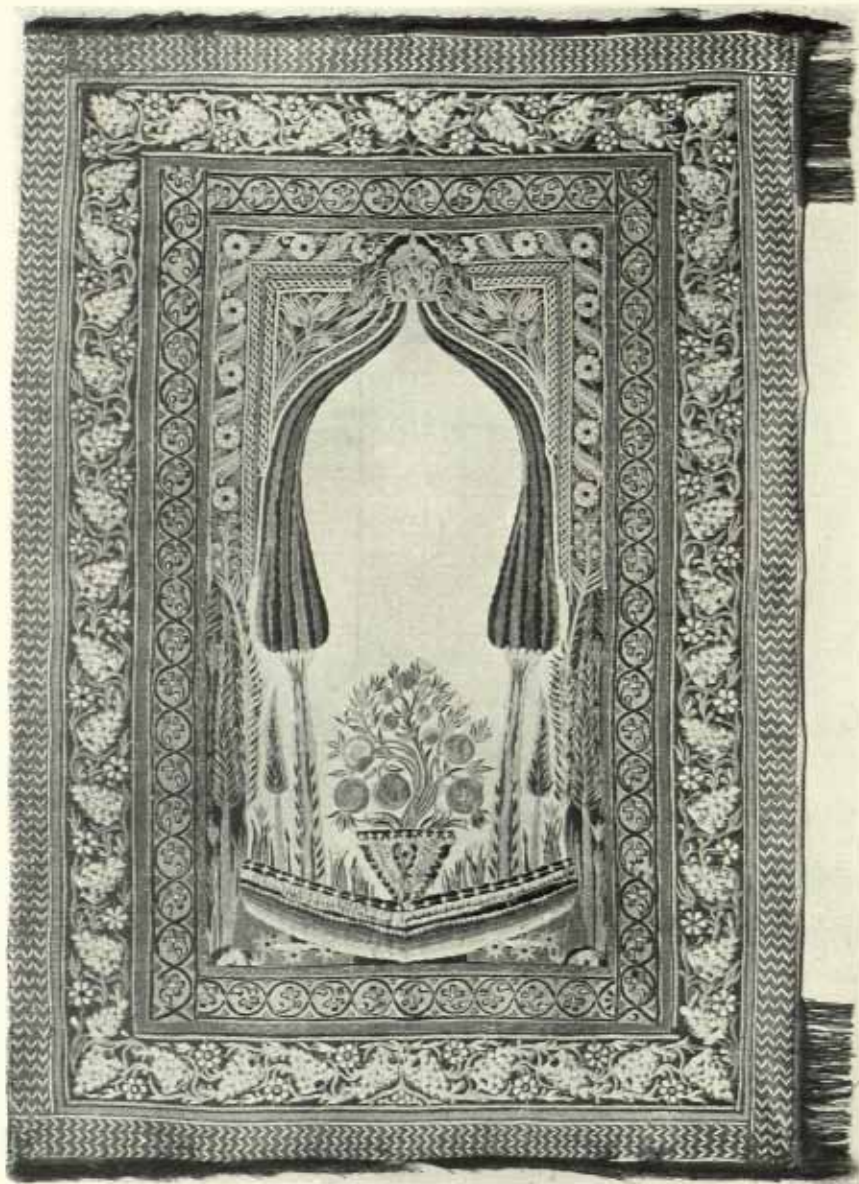


THE FOREST. TAPESTRY WOVEN BY WILLIAM MORRIS IN 1887. ANIMALS DESIGNED BY PHILIP WEBB;  
VERDURE BY W. MORRIS.





ALTAR FRONTAL. SILK EMBROIDERY IN SPLIT STITCH ON LINEN. ITALIAN; ABOUT 1700.



PRAYER CARPET. TURKISH; EARLY 19TH CENTURY.  
APPLIQUÉ WORK OF WOOLLEN CLOTH.  
GIVEN BY HER MAJESTY THE QUEEN.



Table-cloth and napkin, linen damask, probably German weaving of 18th century and Flemish of first half of 17th century, from Mr. Kenneth Curwen (T. 262 and T. 263).

Table-cloth, linen damask, probably Flemish weaving of 17th century, from Mrs. U. C. V. Turner (T. 136).

### COSTUMES AND ACCESSORIES.

*A. Ecclesiastical.* An important addition to the English 15th century embroideries was a small panel from an orphrey worked in coloured silks and gold thread on linen, representing St. Lawrence (T. 226) (*Fig. 64*). The saint, vested as a deacon, stands holding a gridiron, the emblem of his martyrdom, beneath a graceful canopy of Gothic foliage. The panel belongs to the first half of the century and it is in remarkably fine preservation.

An Italian altar frontal, dating from about 1700, was also acquired (T. 81) (*Plate 30*). It is embroidered with coloured silks in split stitch on linen and the symmetrical arrangement of large curved stems bearing various flowers is a striking one.

From the Honble. Mrs. Chichester was received a chasuble of embroidered white silk damask with pillar orphreys of pink silk (T. 209). It is a good example of Italian needlework of the early part of the 18th century, and it had been on loan to the Museum for ten years



Fig. 64.



from her husband, the late Canon E. A. Chichester, Vicar of Dorking.

Miss L. B. Randell gave two parts of a crimson velvet chasuble of the first half of the 16th century, with rich pillar orphreys in silk and gold embroidery (T. 204 and A). The back shows the Virgin and

Child, a sainted bishop, and St. Sebastian (the last in civil costume of the period), and the front, SS. Bartholomew and Roch. The cut of the vestment indicates that it was made for use in Spain, but the orphreys are Flemish work.



Fig. 65.

*B. Secular.* The purchases included three important articles of English costume. The first two are excellent examples of the rare gold and silver and coloured silk embroidery of the late Elizabethan

period. One (T. 258) is a dome-shaped cap divided into four compartments each filled with a well designed rose and pansy plant; the turned-up edge has a continuous stem with flowers and grapes (Fig. 65). The other (T. 259) is the side of a child's bodice covered with the characteristic spiral stem bearing strawberries and wild roses. The brilliancy and refined blending of the colours in these pieces are very remarkable. The third object is a bodice in crewel work on a linen and cotton

## DEPT. OF TEXTILES

material (T. 256). Each side of the front has a bold pattern of a carnation plant. The date is in the latter part of the 17th century.

H.R.H. Princess Louise, Duchess of Argyll, gave a cambric night-cap which had been worn by Queen Victoria in the second quarter of the 19th century (T. 264). It has very delicate white embroidery and needlepoint fillings, with trimming of Valenciennes bobbin lace.

From Sir Arthur Dryden, Bart., was received an interesting leather coat, probably for military use, dating from the late 17th or early 18th century (T. 133).

The late Mr. Henry Wagner gave a dress and underskirt of silk brocade enriched with chenille (T. 35 and A). The large floral pattern has a very sumptuous effect. It is probably of German or Dutch origin and dates from the second half of the 18th century.

The family of Mr. Hugh Parker Mitchell, late Keeper of the Museum, gave three silk dresses. The finest of pale yellow striped brocade is Spitalfields weaving of the late 18th century, and the other two belong to the second quarter of the 19th century. This generous gift also included a skirt of tambour embroidered net (about middle of 19th century), a quilted satin waistcoat (last quarter of 18th century), and two ends of a silk scarf (second quarter of 19th century) (T. 40 to T. 45).

Among the following gifts are some later English costumes which enable the national collection to be carried down to the first decade of the present century:

A doll dressed as a peasant woman, English, about 1800, from Mrs. Greg for the Bethnal Green Museum (T. 134).

Knitted woollen petticoat with pattern of numerous beasts, birds, and reptiles, English or Dutch work of the 18th century. Bequeathed by Lieut.-Col. G. B. Croft Lyons (T. 177).

Silk scarf, Polish, 18th century, from Miss E. G. Hall (T. 254).

Broad-brimmed hat, plaited straw, probably English, 18th century, with Oriental lining of painted and dyed cotton done for the European market, from Mr. George P. Baker (T. 3).

Train, blue silk and silver, French, period of the First Empire (1804-14) and a child's pair of knitted silk socks, from Miss Julia A. E. King (T. 213 and T. 214).

Two silk scarves and the end of another scarf, British or French weaving of first half of 19th century, and two small embroidered bags, from Brig.-Gen. James Dallas (T. 101 to T. 103, T. 106, and T. 107).

Dress, silk and wool material (Shalli), printed in colours, with two



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separate long sleeves, English, about 1820-30, from Miss Carlotta Nowlan (T. 92 to B).

Head-dress, turban-like shape, satin and silk embroidery trimmed with imitation fur, English, period of George IV (1820-30), from Mr. Henry Curtis (T. 261).

Evening dress, poplin, trimmed with black machine lace, English, period of William IV (1830-37), and bag of silk embroidered net, English, about 1840-50, from Mrs. Innous (T. 73 and T. 74).

Scarf, printed in colours on wool and silk cloth, probably French, first half of 19th century, from Miss Lilian Gaitskill (T. 31).

Child's pelisse and three cotton frocks with "broderie Anglaise" and applied braid decoration. English, middle of 19th century, from Miss Katharine F. Monro (T. 238 to T. 241).

Parasol with cover in tatting over white silk, formerly the property of Mrs. Thomas Sellar (d. 1868), English, about middle of 19th century, from her daughter, Mrs. O'Shaughnessy (T. 207).

Parasol with cover in crochet work over black silk, English, middle of 19th century, from Mr. A. Myers Smith (T. 192).

Child's frock, silk tartan trimmed with black velvet, English, about 1860-70, from Miss Kate E. Varley (T. 29).

Scarf, striped silk and velvet, formerly belonging to Mrs. Emma Stanbridge (d. 1871), from her daughter, Miss P. D. Stanbridge (T. 210).

Pair of ivory satin shoes by Peter Yapp of Sloane Street, London, worn by Mrs. Newton Wynne Apperley, on her wedding day, January 1880, from her daughter, Mrs. H. G. Warre (T. 1 and A).

Dress, patterned silk and pale blue satin, the dress late Victorian (1870-80), the silk French (Lyons) weaving in style of Louis XV period, and a folding fan with painted mount by "F. Houghton," English, last quarter of 19th century, from Mrs. C. Smithson (T. 20 and T. 18).

Two girl's frocks, woollen cloth, English, about 1880; bodice and skirt printed cotton, worn in 1885, white cotton petticoat about 1870, a Spanish night-cap, and a pair of gloves knitted at Taranto, South Italy, in fibre from the Pinna fish, from Miss Agatha Granville, M.B.E. (T. 7 to T. 11 and T. 15); also an outdoor costume for an old lady, consisting of sleeved bodice, skirt, and cloak, black satin with braid, tulle and machine lace trimmings, and a black velvet bonnet. Worn in 1913 by the mother of the donor, Miss Agatha Granville, M.B.E. (T. 129 to c).

Bodice and skirt-piece, satin brocade, French or Spanish weaving



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made up by Elise & Co., Regent Street, London, about 1880, from Mr. Osbert C. J. Leveson-Gower (T. 5).

Pocket flint and steel in leather case, with small tinder-box, used by George Jefferin Aldham (b. 1807), from his daughter, Miss Kate Aldham (T. 36 to c).

Dress, dove-grey crêpe-de-chine with machine lace insertions and blue satin trimmings, worn in 1902 by an aunt of the donor, Miss Helen Hodgson (T. 89).

Day dress, green woollen cloth with silk facings and an evening

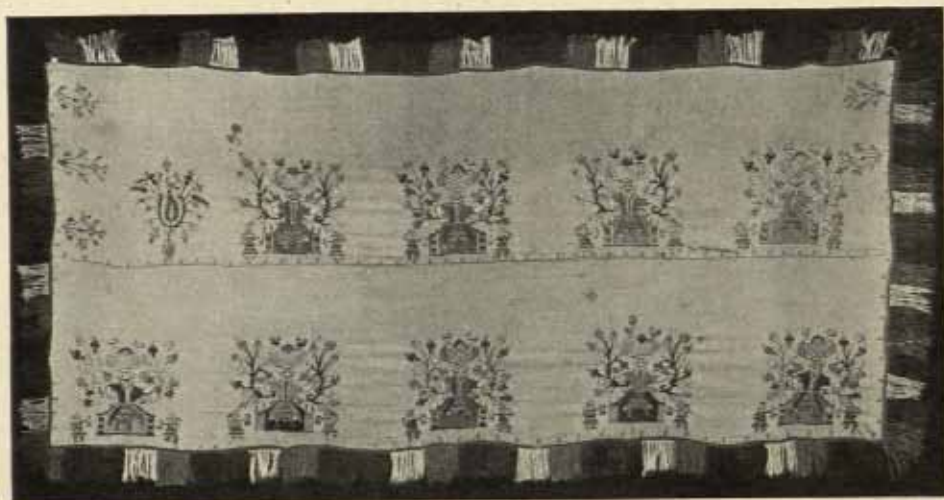


Fig. 66 (p. 78).

dress and pair of shoes of blue and white silk, made in 1902 and 1904 respectively for the donor, Mrs. Benson (T. 94 and T. 95).

*NEAR EASTERN TEXTILES.* The collection of embroideries from the Balkan area was enriched by several gifts and purchases. H.M. the Queen gave a complete Roumanian wedding costume of the 19th century (T. 93), and a collection of embroidered Roumanian blouses from Bukowina and Transylvania was also acquired (T. 61 to T. 70). Mr. V. Beigel gave several interesting specimens of 19th century Hungarian work (T. 229 to T. 235), while some good examples of Bosnian embroidered frocks of the same date (T. 197 to T. 200) and a

small series of typical pieces of old Albanian weavings of the late 18th or early 19th century were purchased (T. 186 to T. 190). Dr. Hildburgh presented two carved wooden weights for weaving or spinning (T. 71 and A). Mrs. Bateson gave from the Bateson Collection in memory of her husband, Professor W. Bateson, F.R.S., a splendid bedspread from Skyros in the Greek Islands, embroidered with a design of enthroned sultans (T. 57) (*Fig. 66*). Miss Freeman gave a piece of bedspread from the Ionian Islands (T. 216), and two bolster or pillow covers from the same islands were purchased. One of these has an elaborate design of horsemen, men with banners, and other human figures worked in many colours (T. 124), and the other (T. 125) has a more conventional design of birds in cross stitch.

H.M. the Queen presented four pieces of Turkish embroidery. The most important (T. 85) is a Turkish prayer-mat decorated with *appliqué* work among which designs of flowers and fruits are prominent (*Plate 31*). The others comprised a cover or bridal head-dress of the early 19th century with a pattern of flowering sprays in polychrome silks (T. 33), a similar cover of later date (T. 32), and a green cashmere scarf embroidered all over with a design of the same date in gold thread (T. 34). Professor and Mrs. Newberry gave a collection of embroideries and woven fabrics from the Near East (T. 113 to T. 123). Among these the outstanding pieces are an embroidered hanging from Asia Minor of the 18th century (T. 117), a Turkish woven bedspread of the 19th century (T. 120), a signed and dated piece of Persian brocade of the year A.H. 1280, woven by Muhammad Hassan (T. 121), and a linen frock embroidered with black sprays from Asia Minor of the late 18th or early 19th century (T. 119).

Mr. T. E. Lawrence gave two specimens of 19th century brocades from Aleppo (T. 219 and T. 220).

Mrs. C. Smithson gave an embroidered Turkish cloak of the 19th century (T. 19).

**TEXTILES FROM EGYPT.** Among a dozen stuffs from burial-grounds in Egypt, given by the British School of Archaeology in Egypt, are two of an unusual character (T. 242 and T. 243). Though differing entirely in technique they are so similar in shape and design that they must have been made for the same purpose, though that purpose is uncertain. The motives on them are praying figures, birds, crosses,



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and small buildings sometimes winged, and one has parts of an inscription not at present deciphered. It seems possible that they may be shrouds or coverings specially made for use at the time of sepulture, but there is little precedent for this view.

A large roundel woven in looped pile, dating from the 4th or 5th century, was purchased (T. 201). It is in fine condition and remarkably fresh in colour and represents Hermes. There is little doubt that it belongs to a set of panels, some of which were already in the Museum.

*FAR EASTERN TEXTILES.* The Far Eastern collections were materially enriched by the bequest of Lieut.-Col. Croft Lyons of silks and embroideries which had been on loan for some years in the Museum (T. 137 to T. 161, T. 173 to T. 176). These vary in date from the late 18th to the late 19th century and form a representative series of the type of work produced in those countries during that period. An unusual piece of Chinese embroidery in the shape of an elbow pillow of the second half of the 18th century was given by Mr. A. Myers Smith (T. 202).

Mrs. Antrobus gave a panel of 18th century Chinese painted silk with a design of flowering plants (T. 110).

Mrs. Auerbach gave a book of patterns of Japanese textile fabrics (T. 112).

Miss Freeman gave part of a fine strip of embroidery of the 18th century from the Portuguese Indies, worked under Chinese influence (T. 215).

Mr. H. B. Harris gave part of an embroidered valance from the Dutch East Indies (T. 56).

Mrs. Lawrence of the Pao-ning Hospital, Szechuan, gave two small 19th century panels of good quality (T. 54).

Mr. Imre Schwaiger gave a panel of 17th century Persian velvet (T. 132).

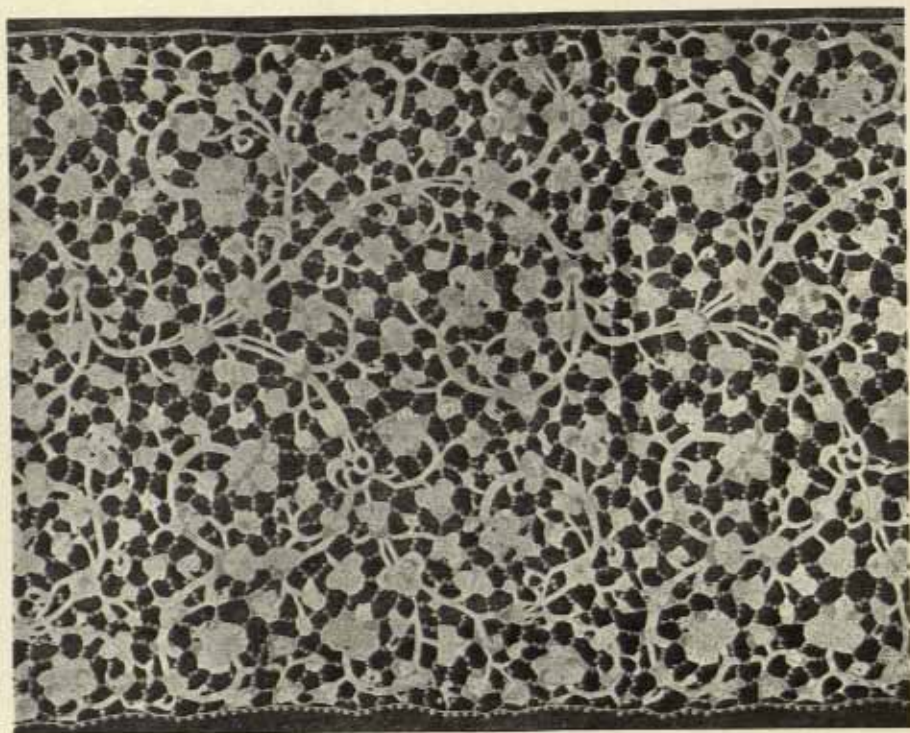
Mrs. Lake Wells gave an embroidered attachment from a Turkoman waistbelt (T. 87).

*LACE.* The one noteworthy purchase in the year was a flounce of "point plat de Venise," with a rich pattern of curved floral stems united by brides *picotées* (T. 236). It measures three yards in length. The Museum collection, although possessing choice specimens of gros



and rose point, had previously only small pieces of this fine flat needle-point lace, which dates from the second half of the 17th century.

Another important flounce of similar style but of English needle-point lace (T. 22) was given by Mrs. F. J. Lord, the great-great-granddaughter of the worker, Miss Mary Bassett, of Mayfield, Sussex (*Fig. 67*). She made it and wore it at her marriage in 1771 with Mr. Thomas



*Fig. 67.*

Chrippes. It is closely copied from the designs of the Venetian point plat, and is a remarkable piece of work over two yards and a half long by twenty-five inches deep.

Mrs. Antrobus gave a band of laces in darning stitch on a hand-woven mesh, with figures possibly intended to represent the Blessed Virgin surrounded by worshippers, probably Sicilian work of the late 16th century (T. 76), and also specimens of coloured silk needle-

DEPT. OF TEXTILES

point lace (Bibila work), made by Lady Powerscourt about 1820 (T. 126 to B).

Other gifts include:

Part of a hanging in lacis work, Italian, early 17th century, from Mrs. Bright-Williams (T. 228).

Border, bobbin lace, North Italian, second half of 17th century, acquired at Palermo in 1904 by the donor, Miss Leonora F. M. Preston (T. 127).

Cap crown, bobbin lace, Flemish, probably Binche, first half of 18th century, from Mrs. Fred Egerton (T. 237).

Part of a flounce, bobbin lace *appliqué* to machine net, Brussels, about 1820-30, from Mrs. Dows (T. 260).

Three cap crowns, bobbin lace, English (Midland Counties), first half of 19th century, from Miss A. Dickinson (T. 193 to T. 195).

Pair of mittens, bobbin lace applied to trolly net, English (Devon), middle of 19th century, from Mrs. Innous (T. 75 and A).

Collar and scalloped border, crochet work, and border of tape lace with needlepoint fillings, made about 1900 by the donor, Miss Agatha Granville, M.B.E. (T. 12 to T. 14).

Ten bone bobbins and fourteen wooden bobbins, with "spangles" of glass beads, used in pillow lace-making in the English Midland Counties, first half of 19th century, from Miss A. Cazenove (T. 184 and T. 185).



Fig. 68.

## VIII. DEPARTMENT OF WOODWORK

**T**HE most notable addition to the collection of Gothic furniture was a 13th century oak chest with the front decorated with roundels of chip carving (*Plate 32*). This decorative convention was employed throughout Europe in the Early Middle Ages, and similar roundels occur on a well-known chest of this period in Stoke D'Abernon Church, Surrey. A good example of a late Elizabethan chest

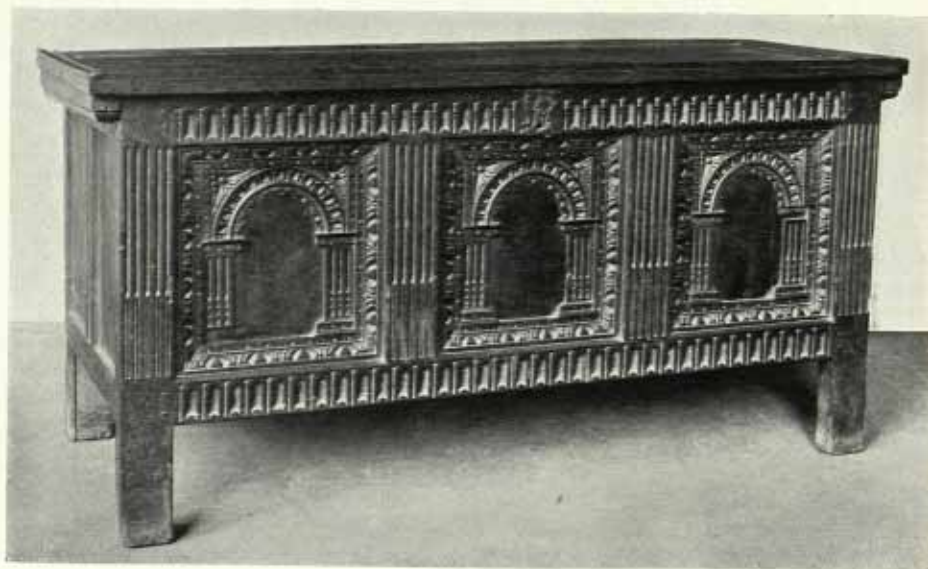


Fig. 69 (p. 83).



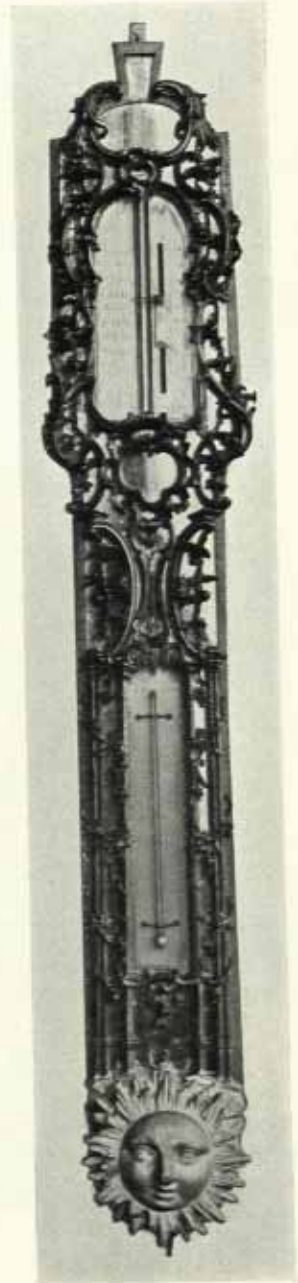
## DEPT. OF WOODWORK

with a carved arcaded front was acquired by purchase (*Fig. 69*); also an elm coffer, which bears the name of the owner, Elizabeth Lovell, and the date 1640.

Her Majesty Queen Mary was graciously pleased to present a small Flemish group of the 17th century, carved in boxwood and representing "The Massacre of the Innocents" and "The Flight into Egypt."

The permanent collection was greatly enhanced by the Croft Lyons Bequest, most of which had previously been on loan. This gift is most important from the fact that it consists mainly of fine English furniture of the 18th century, notably, a winged arm-chair covered with floral embroidery in wools (*Plate 33*), and an arm-chair of the well-known "ribband" pattern, which is illustrated by Chippendale and other designers of the period (*Fig. 71*). To the objects already on loan the bequest added a heraldic panel carved with the arms and quarterings of Richard Coplestone of Woodland, who died in 1586; two mahogany pole screens, one with needlework, the other with a panel of Soho tapestry; a card table of mahogany in the Chippendale style of about 1760; and interesting examples of earlier date are also included, among them a Flemish reliquary of the 15th century, in the form of a half-length male figure of oak.

From various sources there were also important acquisitions. Her Royal Highness Princess Louise, Duchess of Argyll, gave a pair of beechwood chairs dating from about 1690, and two good specimens of chairs of the 17th and 18th centuries were given by Dr. Mary Scharlieb in memory of the late Miss M. E. Scharlieb. The Museum's collection of decorative woodwork was made more representative by



*Fig. 70* (p. 84).

## DEPT. OF WOODWORK

Mr. Harry Lloyd's gift of a carving in limewood by Grinling Gibbons, consisting of swags of fruit and flowers. This was formerly in the dining-room at Cassiobury Park, and a portion of the original cornice

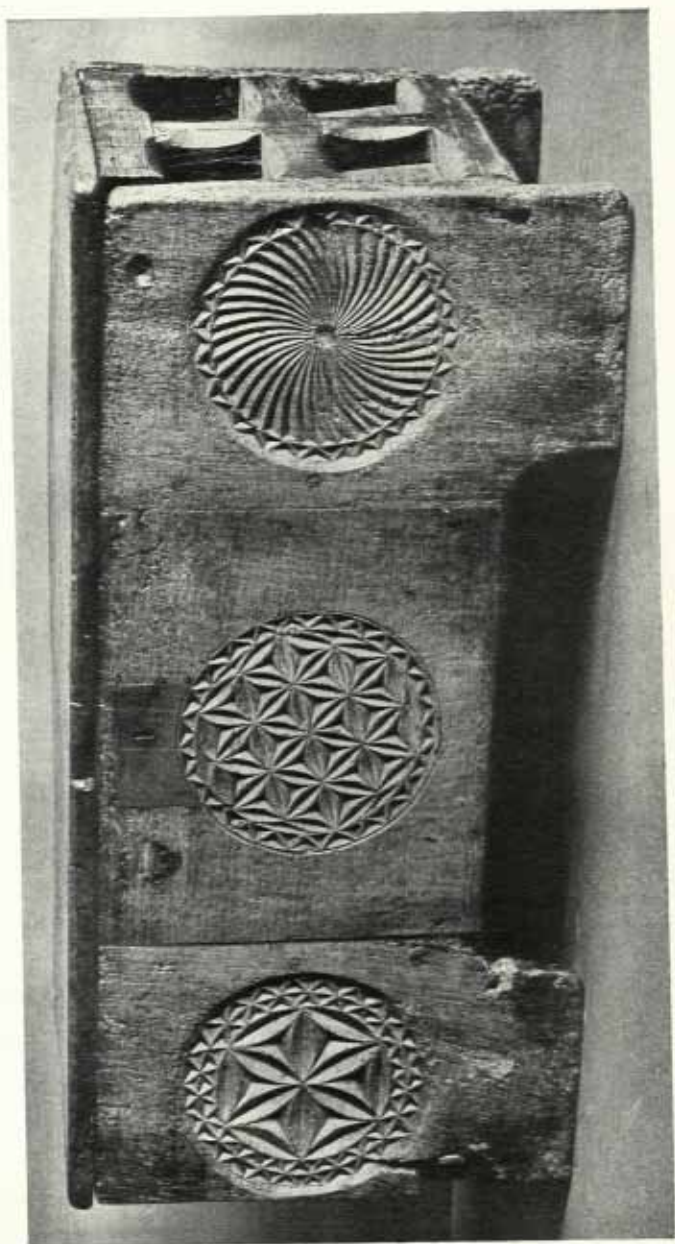


Fig. 71 (p. 83).

of the room was given to complete the composition by Messrs. Edwards and Sons. A small ornamental frame in the style of Gibbons, from Cassiobury, was also presented by Mr. Lloyd.

A pair of gilt pedestals or "terms" for busts with applied carvings of scrolls and husks, resembling designs shown by Chippendale in the *Director* (1754) were acquired by purchase (*Fig. 73*). The collection is still in need of the furnishing accessories of this period, and consequently the gift by Mr. Buckston Browne of a very remarkable barometer in a mahogany case elaborately carved in the rococo style (*Fig. 70*) was particularly welcome. With the object of obtaining

an important type of mid-18th century furniture a lattice-work tea or china table, also of Chippendale design of about the date 1760, was bought by the Museum. A pair of knife-boxes, also purchased, represent the high standard of craftsmanship associated with the revival of marquetry about this time; they are veneered with yew and delicately



OAK CHEST. ENGLISH; 13TH CENTURY.

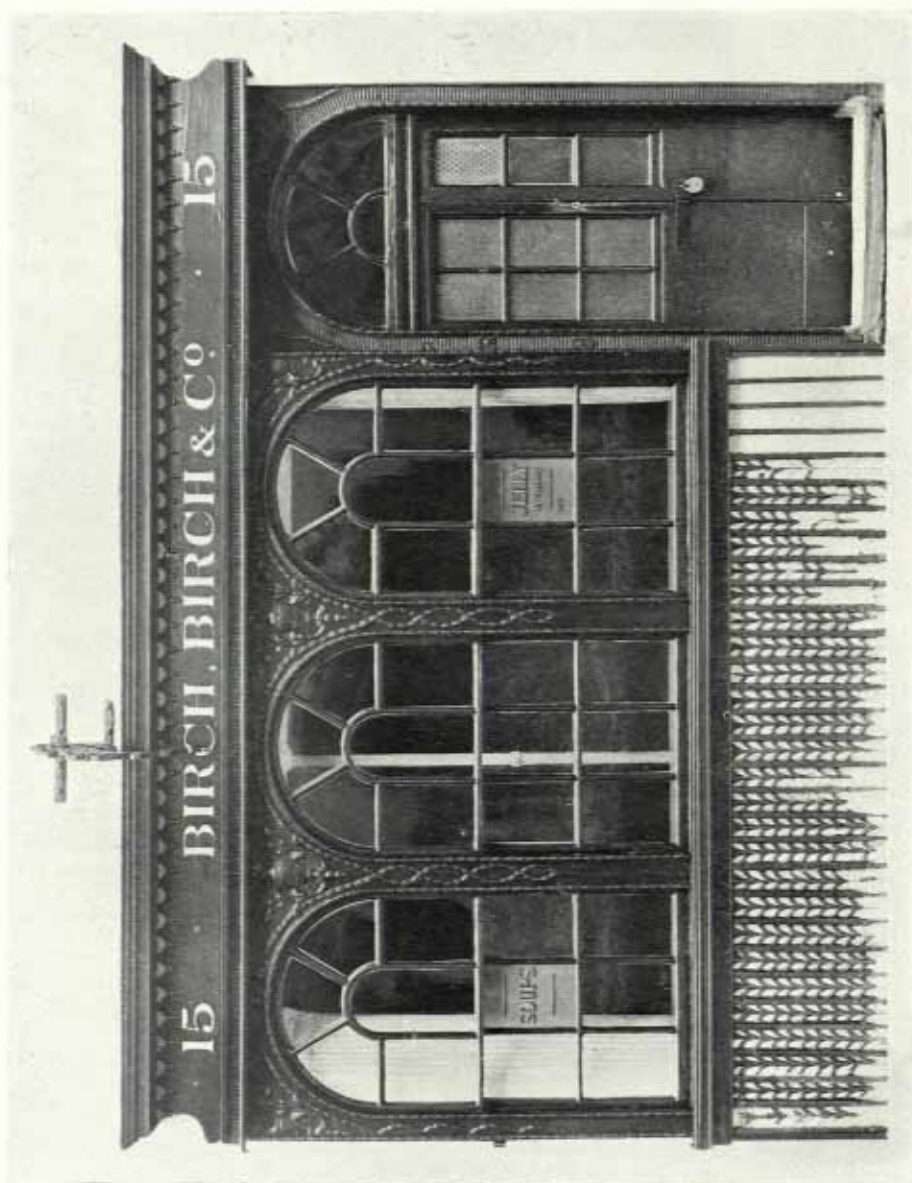






WINGED ARM-CHAIR COVERED WITH FLORAL EMBROIDERY.  
ENGLISH; MIDDLE 18TH CENTURY.

BEQUEATHED BY LT.-COL. G. B. CROFT LYONS, F.S.A.



SHOP-FRONT OF PAINTED OAK, FROM 15 CORNHILL, LONDON. ENGLISH; LATE 18TH CENTURY.

GIVEN BY THE RIGHT HON. LORD KENYON, K.C.V.O.



inlaid with coats of arms and floral decoration, the finely designed mounts being of pierced silver (*Fig. 72*). Various substitutes for carved wood were employed by Robert Adam and his school, and the Museum bought a gilt pier glass which illustrates the use of such materials, the classical ornament, in this instance, being of papier mâché. By the acquisition of a large circular example in the well-known Empire style, the collection of mirrors was somewhat strengthened; though those of earlier periods are still far from representative. A pair of painted window seats, given by Mr. Walter Parish, date from about the publication of Hepplewhite's *Guide* (1788), where such furniture is recommended for "elegant drawing-rooms."

Among examples of woodwork of architectural character an oak pulpit of the early 18th century deserves mention. It shows how strong was the influence of Grinling Gibbons on the ecclesiastical furniture of the time, and in style and execution resembles many of the pulpits in City churches.

One of the best surviving specimens of late 18th century shop-fronts, known as "Birch's" from the name of the proprietor, and recently removed from Cornhill, was presented to the Museum by the Rt. Hon. Lord Kenyon, K.C.V.O. It consists of an entablature above a front composed of three windows in the form of arches with a door at one end. The spandrels and uprights are carved with classical ornament, and the front has the

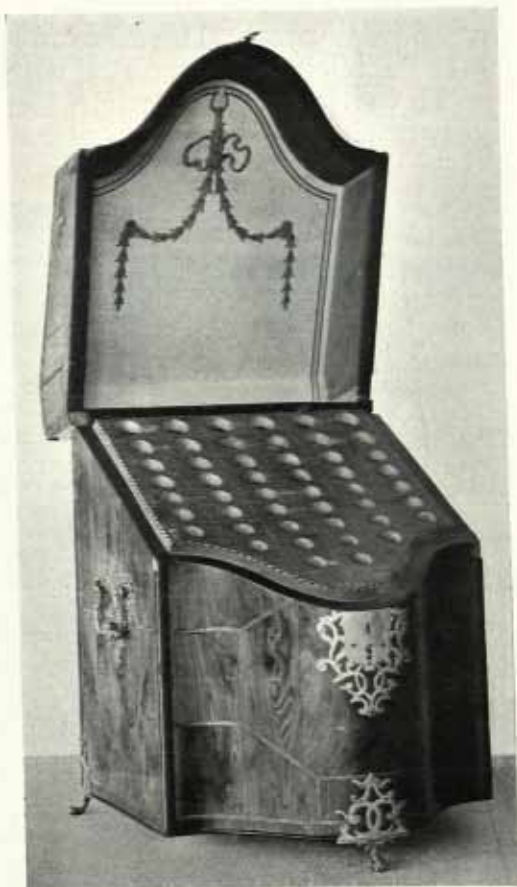


Fig. 72.

## DEPT. OF WOODWORK

charm of proportion which the 18th century seldom failed to achieve in woodwork of this kind (*Plate 34*).

Mrs. J. W. Mackail presented a piano painted with figure subjects by Sir Edward Burne-Jones, and further gave the Museum the opportunity of acquiring a table and a cabinet designed by Philip Webb (1831-1915). These examples illustrate the revival of interest in the applied arts associated with the pre-Raphaelite group.

To the Japanese collection Her Majesty the Queen presented two ivory masks and a netsuke, or small wooden mask, of the 18th century.



Fig. 73 (p. 84).

## IX. INDIAN SECTION

### WOODWORK



THE Section was fortunate in receiving three gifts of Southern Indian sculptures in wood. Mr. W. H. Welsh presented a rare and beautiful collection of thirteen examples of 17th century wood-carving in teak from ruined temples, monasteries, and dwelling-houses in South Kanara District, Madras Presidency, mainly from the village of Karkala, Udipi Taluk, once a populous Jain town. The collection consists of five relief panels from the processional car of a temple dedicated to Subrahmanya, portraying the Vedic gods Siva, Indra Agni, Yama, and Vayu, each with his proper vehicle (*vahana*): six pierced and carved window lattices: a portion of a screen-doorway: and a panel, also from a doorway, carved with the figure of a female chauri-bearer. This panel (*Plate 35*), which measures 4 ft. 2 in. by 1 ft. 6 in., is exceptionally fine. The window lattices, too, are of very great interest, as examples of Hindu work, in contradistinction to Muhammadan. Plain, rectangularly pierced lattices were used from the earliest times in India and are reproduced in the early rock-cut temples. In the early mediaeval period (6th to 8th centuries) in the Kailasa and Indra Sabha rock-cut temples at Ellora, and in the structural temples at Badami, Pattadakal, and Aihole, complicated designs of great beauty were executed in stone. The "interlaced cobras" (*Fig. 74*), "interlaced semicircles," and "lover's knots" designs of these 17th century wooden lattices are all to be found in stone at the above sites. Mr. Welsh also gave a miniature festival car in teak of the same period and from the same site.

Mr. Harry Rabjohns gave three very beautiful 18th century teak panels from a temple-car at Mallapuram, Salem District, Madras Presidency (*Plate 36*). These represent Rajamatangi playing on the vina, Aiyanar with drawn sword mounted on horseback, and Ramachandra with his bow.

Mrs. J. A. Jones presented two relief panels, in wood, representing the Marriage of Siva and Parvati (*Kalyanasundaramurti*) and Siva



## INDIAN SECTION

Nataraja. These panels were carved at Madura, Madras Presidency, at the end of the 19th century, and are miniature copies of sculptures in the Pudu-mandapa, opposite the great temple dedicated to Minakshi-

Sundaresvara, which was built under the Nayyak dynasty in the 17th century. Mrs. Jones also gave a sandalwood model of a Southern Indian temple gateway (*Gopuram*).

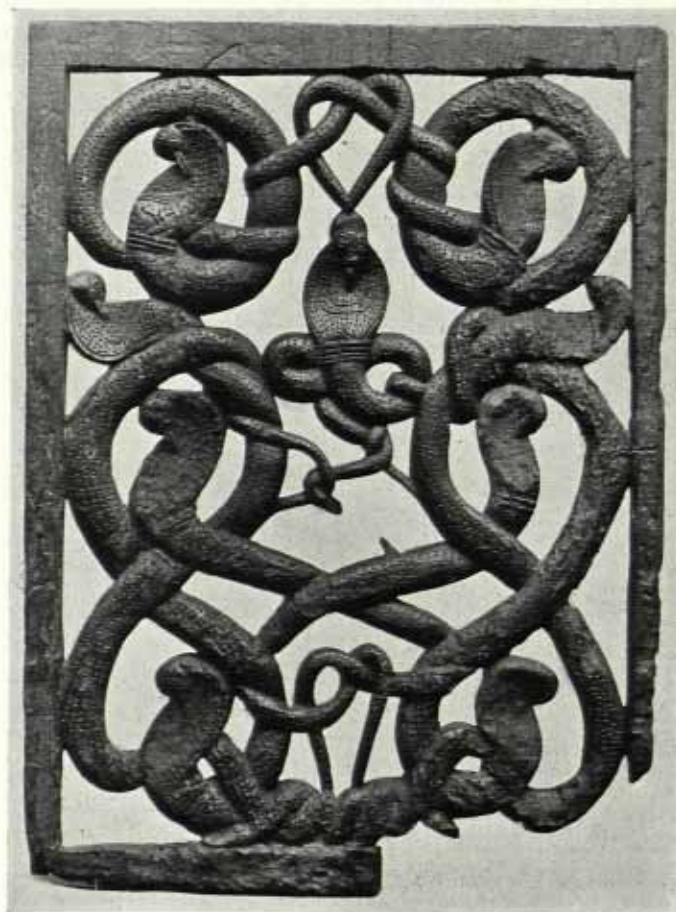


Fig. 74 (p. 87).

*IVORIES.* One of the most interesting of this year's acquisitions consists of three Southern Indian 18th century carved and fretted ivory panels from Madura, Madras Presidency (*Plate 37*). The first of these represents a king with five female attendants; one is playing on the vina, while another holds up the parrot emblem of the goddess of love: below is a

frieze of sacred geese. The design has been outlined in dull red, the hair and eyes being filled in with black. The second panel was obviously once the end-piece of a casket. It represents Vishnu as Varadaraja, the bestower of boons, in the act of saving the elephant



CHAURI-BEARER. CARVED TEAK PANEL.  
SOUTH KANARA DISTRICT, MADRAS  
PRESIDENCY; 17TH CENTURY.

GIVEN BY W. H. WELSH, ESQ.



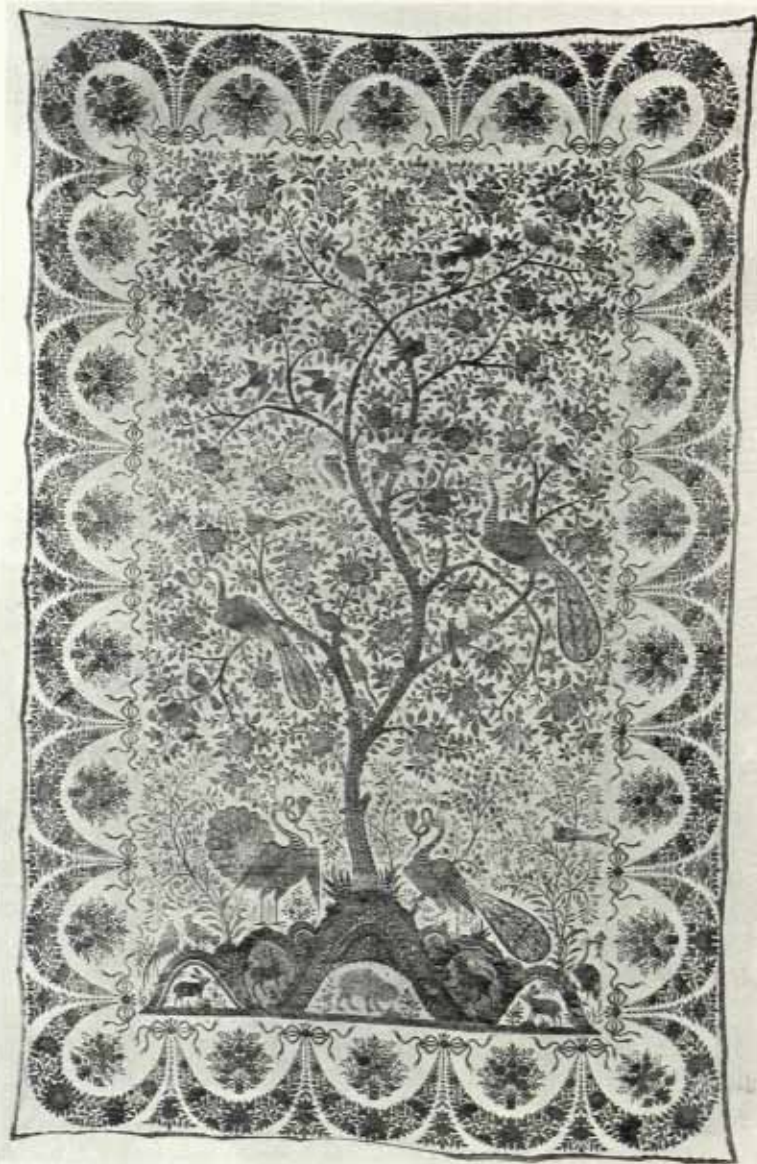
RAJAMÁTANGI, AIVANAR, AND RAMACHANDRA. CARVED TEAK PANELS.  
MALLAPURAM, SALEM DISTRICT, MADRAS PRESIDENCY; EARLY 18TH CENTURY.

GIVEN BY HARRY RABJOHNS, ESQ.





CARVED IVORY PANELS. MADURA, MADRAS PRESIDENCY;  
18TH CENTURY.



BEDSPREAD. PAINTED IN DYE COLOURS, OUTLINED WITH GOLD.  
MASULIPATAM, MADRAS PRESIDENCY; EARLY 18TH CENTURY.  
GIVEN BY HER MAJESTY THE QUEEN.

## INDIAN SECTION

from the water monster (*Gajendramoksha*). The design is picked out in red, blue, white, and gold. The third panel is a beautiful rendering of the favourite Uma-Mahesvara subject. The god and goddess are seated in embrace beneath an arch (*makara-torana*). To the left on the couch is the parrot and below is the deer. Here again the design is outlined in red and the hair and eyes filled in with black.



Fig. 75.

**METALWORK.** Mr. A. S. Napier gave an interesting specimen of the badge of office of the caste-beadles (*salavadi*) of the Cuddapah District, Southern India. The functions of this official, who always belongs to the Mala caste, but, like the caste-magistrate (*chetti*) whom he serves, is concerned with the affairs of all the nine castes of his district, have been described in the *Journal of the Royal Anthropological Institute*, vol. lvi (1926), p. 98. His badge of office (Fig. 75) is "a large brass spoon about one and a half feet in length, the bowl of which holds about one pint or less. In the middle of the handle is a little shrine with an image of Siva's bull, and at the end of the handle is a chain about 4 feet in length, to which a bell is attached." The



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sound of the bell is unlucky, for the *salavadi* officiates at funerals; he accompanies the procession, allowing the bell to strike against his leg at each step. Bell, chain, and bowl are all cast by the *circ-perdue* process. Mr. Napier also presented a begging-bowl, five Southern Indian images, and a bronze lotus-bud finial found near Bangalore, Madras Presidency.

**TEXTILES.** Her Majesty Queen Mary graciously presented a particularly fine cotton bedspread (*Plate 38*), made in one of the East India Company's factories at Masulipatam, Madras Presidency, in the 18th century. The centre of this cloth is occupied by the conventional "Tree of Life" design, while the border is filled by a festoon of flowers and foliage, the whole being painted by hand in dye-colours and subsequently outlined with gold leaf. Brig.-Gen. J. Dallas also presented a painted cotton border of the same period also from Masulipatam.

Major D. Macaulay presented two pairs of stockings and a pair of socks of the late Mogul period. These are finely knitted in coloured wools, the floral patterns being typically Kashmiri in style. One of the pairs of stockings is lined with wool, obviously for winter wear. Other examples of Kashmiri knitting were acquired by purchase, including four pairs of gloves and three pairs of socks. It is understood that these came from the Wardrobe Store (*Tosha-Khana*) of H.H. the Nizam of Haidarabad. It is probable that they were made in Srinagar, Kashmir for Haidarabad during the reign of the first Nizam, Asaf Jah (1713-48), who had previously held office under the Mogul emperor Aurangzeb.

Part of a finely woven, woollen-pile carpet made in the Mogul Imperial factory at Lahore was acquired. This fragment, which is comparable to a small carpet in the Salting Collection made up of portions of the centre and borders of a full-size carpet, was manufactured about 1630 to the order of Raja Jai Sing I of Jaipur for his palace at Amber. Raja Jai Sing, who served under the Mogul emperor Shah Jahan (1637-58), completed Amber Palace about 1630, it having been begun by his ancestor, Raja Man Sing (1590-1615). Mr. V. Behar also presented a fragment of a similar Mogul woollen-pile carpet made in the Lahore factory in the first half of the 17th century.

**CERAMICS.** Lieut.-Col. W. G. Hutchinson gave three examples of

## INDIAN SECTION

primitive pottery found on the site of a house between Kalat and Makran in Kalat State, Baluchistan. The pottery is of a moderately fine, dull red fabric, turned on a slow wheel. Lieut.-Col. Hutchinson's gift represents two shapes of this ware, a wide-mouthed bowl with a well defined flat base and a horn-shaped conical drinking cup. The decoration, which consists of simple concentric and radial bands, is laid on over a white slip with a dull brownish-black pigment. This pottery is comparable with the previously known Kalat State painted pottery (*Arch. Survey of India*, Annual Report 1904-5, p. 105), but the latter is decorated in polychrome and is of a much finer fabric. Like all the primitive pottery of the North-west Frontier, including the "beak-spouted," undecorated, red ware found in Zhobtal and Chitral, these pots differ from the "Iron Age" pottery of India proper in that they have well defined bases; wheel-turned, flat-bottomed pots are not found in the cyst-graves of the Deccan and the South.

**OTHER NOTABLE ACQUISITIONS.** During the year seventy-seven objects were permanently transferred from the Imperial Institute to the Indian Section. Among these are collections of incised, painted, and lacquered pottery from Kandy, Ceylon, and village pottery, mostly smoke blackened, from Malaya. Six Kandyan repoussé brass trays were also included which, together with the above-mentioned pottery, add considerably to the Section's collection of objects illustrating Sinhalese design. Besides specimens of various types of Indian pottery which will help to fill many gaps in the collections, the following objects were also received from the Imperial Institute: an intricately and delicately carved teak gable-finial from a Burmese monastery, an excellent example of 18th century work; two state howdahs and a palanquin of repoussé and chased silver from Vizianagram, Madras Presidency.

Mr. G. T. Biddulph presented in the name of the late Miss M. E. Palmer a wooden model of a Southern Indian temple.

Mr. E. L. Cappel, C.I.E., presented a miniature painting on ivory of Shah Jahan and Mumtaz Mahal (Delhi School, 18th century). Mr. C. F. Crofton presented an Urdu petition from Bhopal, an excellent example of 19th century calligraphy.

Her Majesty Queen Mary presented a gesso painted, gilded, and lacquered box made at Nosum in the Kurnul District of the Madras

## INDIAN SECTION

Presidency. Col. C. J. Call presented a sandalwood workbox veneered with ivory mosaic, an early 19th century example of Bombay work. Mr. G. W. Younger presented a vase and cover of dried camel skin with applied decoration of cut paper from Multan, Punjab.

Mr. C. Stanley Clarke presented a brass panel, repoussé and chased, a beautiful example of late 18th century Sinhalese (Kandyan) work. Mr. G. W. Younger presented a brass tray inlaid with copper from Tanjore, Madras Presidency. The nieces of the late Cornet V. T. Jay presented a Tibetan (Lamaist) skull-bowl, with a copper stand and gilt-copper cover. Mr. G. A. Lee, C.B., C.V.O., presented a Tibetan cast-bronze ewer. Mrs. Harold Chinn presented two Southern Indian cast-brass temple lamps and a cast-copper image of Bala Krishna.

Mrs. C. Smithson presented an embroidered Afghan saddle-cloth from Kabul.





Fig. 76 (p. 96).

## X. DEPARTMENT OF CIRCULATION

**I**N the year under review twenty-seven designs for posters by Gregory Brown, McKnight Kauffer, Frank Newbould, and other well-known poster artists were presented by the Underground Railways of London. For some time past the Underground have given copies of their various posters as they appear. These original drawings, from which many well-known posters have been reproduced, will be particularly useful to schools of art; and this opportunity may be taken to draw attention to the important part taken by this Company in raising the standard of taste in the poster art of this country to its present high level. The collections of Swiss 18th century pewter and of Chinese porcelain of the same period given respectively by Dr. Alfonso Gandolfi Hornyold and from the collection of the late Mr. E. A. Brooks of Cedarhurst, Long Island, U.S.A. (see pages 14 and 60 above), included a number of specimens which the donors generously allowed to be included in the Travelling Collections. The Andrew Burman bequest of Chinese porcelain was a further noteworthy and welcome addition.

*CERAMICS.* Lieut.-Col. Kenneth Dingwall, D.S.O., whose generosity has been recorded in many previous issues of this Review, gave in

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1926 through the National Art-Collections Fund three pieces for the Travelling Collections, viz., a dish of tin-enamelled earthenware, painted in blue in the style of Chinese porcelain of the late Ming period, German (probably Frankfurt) work of the late 17th century; a cistern and cover of French (probably Rouen) faience dating from the first half of the 18th century; and a Dutch (Delft) vase and cover of the same period. Other gifts were received from Miss Falcke, a Leeds earthenware dish of the late 18th century; from Miss M. J. Guldemont, an 18th century Lowestoft bowl, painted in colours; from Miss Hall,



Fig. 77 (p. 95).

a cream-jug of Worcester porcelain dating from about 1770, and a small English (probably Staffordshire) cup and saucer made about 1815; from Mr. René de l'Hôpital, a jug of Westerwald stoneware, dating from the second half of the 17th century; from Dr. J. C. Padwick, a Worcester tea-pot of the second half of the 18th century, and a Chinese tea-pot of red "buccaro" ware dating from the 17th century; from Mr. B. Rackham, a Rouen dish of the 18th century, bearing the arms of a cardinal; and from Miss Wild, a cup and saucer of porcelain transfer-printed in black and dating from about 1780. From the E. A. Brooks collection, already mentioned, five porcelain vases of the Ch'ien Lung dynasty (1736-95) and one of the K'ang Hsi (1662-1722) were made available for loan to local institutions.



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The bequest made by the late Mr. Andrew Burman included, among other fine specimens of Chinese blue-and-white porcelain of the K'ang Hsi period (1662-1722), seven tall vases, some decorated with landscape subjects, others with sprays of plum blossom, two large jars and covers and one "ginger-jar," also decorated with sprays of plum blossom, and several plates (*Plate 39* and *Fig. 77*). A stand or miniature table of the rare *famille noire*, a recumbent figure of a Sage, both dating from the K'ang Hsi period, and several bowls, bottles, and vases of the Ch'ien Lung (1736-95) and Tao Kuang (1821-50) reigns also formed part of this important bequest.

A few additions to the collection of early Persian and Chinese wares were made by purchase. These included a Persian earthenware bowl painted in cobalt blue under a cream-coloured glaze, perhaps dating from the 9th or 10th century (*Plate 40*); a jug with decoration in relief under a cream-coloured glaze and dating from the 12th or 13th century (*Plate 40*); and a shallow bowl painted in black under a green glaze of the 12th or 13th century, perhaps from Rakka in Mesopotamia. Among the purchases of early Chinese ware there may be noted a small Han (206 B.C.-A.D. 221) vase with a green glaze; a T'ang (618-907) burial set of vase, bowls, and tray, decorated with a mottled green and brown glaze; a bowl and cover with brown glaze of the Ch'ien type, dating from the Sung dynasty (960-1279); and a jar of Ming (1368-1643) porcelain, with decoration of lotus and water-lilies in brown and biscuit colour over a glaze of deep blue. Purchases of English earthenware included a mug of the 18th century, salt-glazed and decorated with enamel colours, and a spill vase of the same ware and period, the floral ornament on which resembles the painted flowers on the contemporary porcelain vases with which enamelled salt-glaze ware was intended to compete (*Fig. 78* on p. 96).

**METALWORK.** Dr. W. L. Hildburgh, F.S.A., who has made several gifts to the Travelling collections in previous years, gave, in 1926, a chest-lock of iron and two iron locks with steel keys, South German work of about 1500, and two German bookmounts of the 16th century with ornament in repoussé. The gift of Swiss pewter made by Dr. Alfonso Gandolfi Hornyold comprised several pewter measures of the 18th century, together with tankards, plates, and other pieces. Thirteen silver sugar-tongs by various English makers of the 18th century were given by Mr. H. Oliver. With the Andrew Burman bequest of Chinese porcelain the Department also received two small



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bronze bowls of the 18th century, one decorated with cloisonné enamels, the other with cast ornament. The purchases for this sub-section included a coffee-pot in Sheffield plate with imitated silver hall-marks dating from about 1760, a hot-water jug of the same material and period, two copper bowls decorated in cloisonné enamels (see *Fig. 76* on p. 93) and bearing the mark of the Ching Tai period



*Fig. 78* (p. 95).

(1450-56), and a pair of Chinese vases also decorated with cloisonné enamel, but dating from about 1700.

**TEXTILES.** The most important gift to the sub-section of Textiles was that from Professor and Mrs. Newberry, who presented portions of four strips from a Rhodian bed-tent, embroidered in coloured silks and dating from the 17th or early 18th century, a piece of Persian 18th century velvet woven with floral sprays and diaper pattern, a piece of Persian brocade woven with designs of birds and carnations and bearing the weaver's signature, "Muhammad Hassan," and the date A.H. 1280 (A.D. 1865). Brig.-Gen. A. Dallas, C.B., who presented

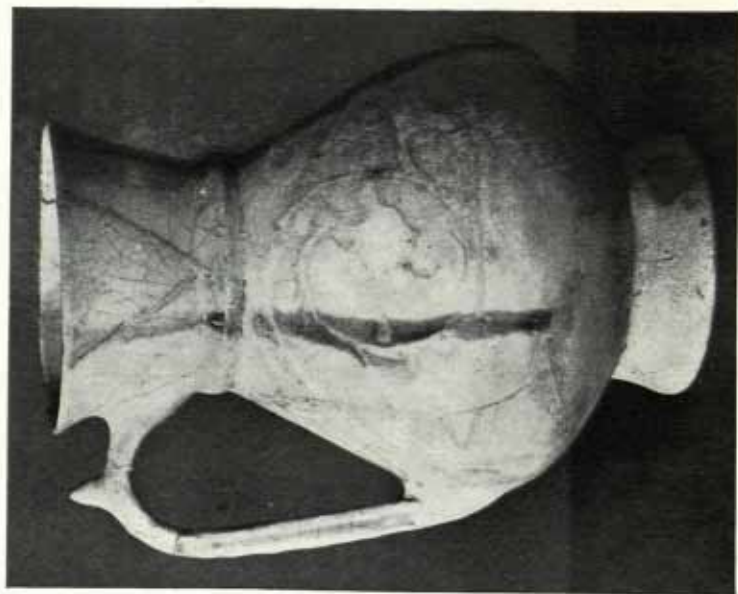


PORCELAIN VASES. CHINESE; K'ANG HSI DYNASTY (1662-1722).

BEQUEATHED BY ANDREW BURMAN, ESQ.



BOWL. EARTHENWARE PAINTED IN BLUE UNDER A  
CREAM-COLOURED GLAZE. PERSIAN; 9TH OR  
10TH CENTURY.



JUG. EARTHENWARE WITH RELIEF DECORATION  
UNDER A CREAM-COLOURED GLAZE. PERSIAN;  
12TH OR 13TH CENTURY.



a large collection of white-work and printed cottons in 1925 (see Review for 1925, p. 81), gave in 1926 a French shawl woven with a design in imitation of Kashmiri work, three portions of English silk scarves, dating, like the shawl, from the second quarter of the 19th century, and two panels from skirts woven in cotton and wool, respectively with sprigs and stripes, probably Italian peasant work of the first half of the 19th century. Mrs. J. S. Dows, of 550 Park Avenue, New York, U.S.A., gave a part of a border of Brussels 19th century *appliqué* lace, and a tortoiseshell hair ornament decorated with gilt filigree and pearls. Other gifts were those made by Miss A. J. Drucker, a Chinese tapestry-woven silk robe of the early 19th century; Miss J. A. E. King, an Indian embroidered apron of the early 19th century and two baby's caps dating from about 1820; Mr. F. J. Lambert, a canvas sampler embroidered in coloured silks by Mary Ann Twycross and dated 1826, together with two chair-seats in woolwork made by Miss Clara Baker about 1860; Miss K. F. Monro, a baby's frock and pelisse in cutwork and white embroidery, dating from about 1850; Mr. A. Myers Smith, a panel of red silk embroidered in coloured silks, Chinese work of about 1850, and three pieces of 18th century Spitalfields brocade; Messrs. Tootal, Broadhurst, Lee and Co., figured cretonnes, voiles, and napkins manufactured by the firm; Miss Waldman, a portion of a cotton coverlet embroidered in the Dutch East Indies in the 18th century. Gifts to this sub-section of the Travelling Collections were also made by Mrs. L. Albert, Mr. V. Beigel, Miss A. Cazenove, Miss A. Dickenson, Miss A. Granville, Miss M. J. Guldemont, Mr. O. C. Leveson-Gower, Mrs. I. Hyde, Mr. R. Linstead, Miss A. G. Matthews, Miss L. F. M. Preston, Mr. J. H. Solomon, and Mr. C. E. C. Tattersall. Miss F. M. Power bequeathed a Chinese fan of carved ivory dating from the middle of the 19th century. The more noteworthy purchases were a panel of needlepoint lace (Venetian rose point), dating from the second half of the 17th century; two embroidered aprons of the time of Queen Anne; modern Roumanian and Dalmatian embroideries; and an English panel of the early 17th century vivaciously embroidered with sprigs, birds, and insects in coloured silks.

**WOODWORK.** There were only two gifts to this sub-section. H.R.H. Princess Louise presented a jewel-box in carved sandalwood inlaid with ivory, Bombay work, dating from about 1850. Mr. A. E. Munday gave an English chair-back of mahogany dating from about 1775.

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Two pipe-cases in red lacquer and other Japanese objects were transferred from the E. A. Brooks collection. An oak boss of the 13th century, boldly carved with foliated ornament, was bought.

*PRINTS, DRAWINGS, AND MISCELLANEOUS.* Mention has already been made of the generous gift of twenty-seven original



Fig. 79.

drawings for posters received from the Underground Railway. Among other drawings included in the collection were "Ascot" and two other works by Gregory Brown; "Rhododendrons" and three others by I. Fawkes; "Come out at Easter," by F. C. Herrick (Fig. 79); "Epping Forest" and two others by E. McKnight Kauffer; two by H. R. Nevins; and two by F. Newbould. The Underground Railway also



## DEPT. OF CIRCULATION

gave copies of the various posters issued by them during the year. Other posters were given by Messrs. Bobby & Co., Messrs. Eastman & Son, Messrs. J. C. Eno, Ltd., Messrs. Heal & Son, the London County Council, the London & North Eastern Railway, the London, Midland & Scottish Railway, the Lyric Theatre, Hammersmith, Messrs. Sanders Phillips & Co., and the Southern Railway. Gifts of printed matter which will be useful to schools as examples of lay-out and printing were received from the British Institute of Industrial Art, Messrs. Curwen & Son, Messrs. Percy Lund, Humphries & Co., Messrs. Sanders Phillips & Co., and Messrs. Simon & Co. Mr. C. H. St. John Hornby gave eleven double pages and one single page from books issued by the Ashendene Press. The Bradford School of Art gave a small collection of book end-papers. It should be added that the gift received from the British Institute of Industrial Art included in addition to the printed matter, eleven book-plates by J. Sutherland and twenty-six by J. Guthrie as well as eight wood-engravings by Vivien Gribble.

Other gifts to this sub-section were two water-colour drawings and four sheets of pencil drawings by F. A. W. T. Armstrong, R.B.A., R.W.A. (1849-1920), presented by the artist's children; two of her linoleum cuts from Miss D. Burroughes, R.B.A.; 124 designs for regimental badges to be cut on headstones in military cemeteries from the Imperial War Graves Commission; six specimens showing the various stages in binding a book-in tooled and gilt morocco leather from Messrs. Sangorski & Sutcliffe; and three of his linoleum cuts from Mr. R. A. Wilson. The purchases included etchings by R. S. Austen; linoleum cuts by D. Burroughes, R.B.A.; woodcuts by G. Raverat; and panels of lettering by Eric Gill.

A number of prize-winning life-drawings by students of the Slade School of Art were lent by the authorities of University College through Professor Henry Tonks, who courteously made a selection of suitable works. These are being circulated among the larger art-schools, and are proving of great interest and educational value.



## XI. BETHNAL GREEN MUSEUM



RS. MARY HOPE GREG added to her previous generous gifts to the Children's Section of this Museum a Noah's Ark of wood, decorated with stained straw-work, of the kind made by French prisoners of war in England in the early years of the 19th century. The Ark, which is an unusually fine example of this style of work, consists of a barge-shaped lower part, with a superstructure in the form of a house, designed with a porch at one end, four windows on either side, and double doors at the other end. It contains animals and birds in carved and painted wood (Misc. 1).

From the same donor came an English wax doll of about 1800, representing an elderly woman, dressed in a printed cotton frock, small poke bonnet, and kid gloves (T. 134).

Mr. C. I. MacIvor gave, as additions to the collection of tobacco pipes, an elaborately carved meerschaum pipe, with amber mouth-piece and chased and pierced silver fittings, and a carved meerschaum and amber cigar-holder. Both were made by Weiss of Trieste about 1870 (Misc. 2 and 3).

These were the only objects acquired for the collections during 1926.

## LOANS

### *ARCHITECTURE AND SCULPTURE*



WO very important ivories were lent during the year. The first, a small triangular relief of two angels swinging censers, is one of the most beautiful examples of the Winchester School of Anglo-Saxon carving in existence. The ivory, which has been generously lent for a short period by the Winchester Museum, was found locally and dates from the end of the 10th or the beginning of the 11th century. The second carving is a comb, lent by Miss Olive Lloyd Baker; it was apparently made for liturgical use and is of a very rare form carved with scenes from the life of Christ. Only one similar comb is known, at Verdun, and both are probably French work of the 12th century. Dr. Hildburgh added to his already long list of loans a number of English alabaster carvings and a rather unusual type of ivory figure of the Virgin and Child in high relief with the ground cut away. This is French and dates from the end of the 14th century. Mr. W. H. Evans-Thomas lent an extensive collection of carvings in Chinese amber of the 18th and 19th centuries.

*CERAMICS.* His Majesty the King lent a selection of pieces from the dinner-service made by Messrs. Minton of Stoke-on-Trent in 1863 for the wedding of King Edward VII and Queen Alexandra; several of the pieces are decorated with figures modelled by the sculptor Carrier-Belleuse.

The Department received an important loan from Mr. R. W. M. Walker. This comprised specimens of Chelsea porcelain, including a set of figures of Apollo and Muses with the gold-anchor mark and a punch-bowl with a view of Chelsea and Battersea churches; Battersea and Staffordshire enamels, all of the finest quality; a series of earthenware figures made by Miss Gwendolen Parnell; a collection of German porcelain figures of great interest, representing the Meissen, Frankenthal, Nymphenburg and other factories.

## LOANS

Mr. and Mrs. André Artonne lent a set of knives with Mennecy porcelain handles.

The famous Syrian glass of the 13th or 14th century known as "The Luck of Edenhall" was deposited on loan by Sir Courtenay Musgrave, Bart., together with its tooled leather case, probably English work of the 15th century.

Mr. Frank Brangwyn, R.A., lent a collection of nearly 200 specimens of Persian and other Near Eastern pottery. Many of these are rare examples of the early so-called "Gabri" type, and were specially acceptable as a supplement to the small series of these wares in the permanent collection of the Museum.

Additions were also received to the loans of the Rev. J. F. Bloxam, M.C., Dr. W. L. Hildburgh, F.S.A., Mr. D. Kelekian, Mr. C. Kirkby Mason, Mr. W. Ridout, and Mrs. de Budé Young and Miss Pirie. The Oriental Ceramic Society continued its policy of periodical loan exhibits of Chinese pottery.

*PAINTINGS.* Mrs. Lewis Coles lent a miniature by P. Paillou. Comm. Melvill A. Jamieson lent a drawing by D. Loggan, an enamel portrait by Perrache, a miniature by H. Burch, and some silhouettes.

Mr. Bernard Falk lent an important collection of miniatures, comprising examples by G. Engleheart, J. Meyer, C. Shirreff, J. B. Singry, J. Smart, and other artists.

*LIBRARY.* His Majesty the King has lent to the Museum the key, by Mr. W. Bainbridge Reynolds, and the case for it, by Mr. Douglas Cockerell, which were presented to King Edward VII on the occasion of the opening of the new buildings of the Museum on the 26th June 1909, together with the casket and address presented to His Majesty on the same occasion by the Mayor and Corporation of the Royal Borough of Kensington.

*METALWORK.* Apart from the exhibition of plate, etc., lent by the City Companies of London, referred to elsewhere, a number of important loans relating to this Department were received during the year.

By the kindness of an anonymous lender it has been possible to exhibit, side by side with the great salt-cellar acquired last year, two smaller salts which were also formerly in the possession of the Vyvyans



## LOANS

of Trelowarren, Cornwall. Both are of London make, one with the hall-mark for 1549-50, the other 1584-5. The Governors of Christ's Hospital were good enough to allow a selection from the Hospital plate to be exhibited on loan, including an English drinking-horn mounted in silver-gilt of about 1490, a magnificent bell salt of unusual size (London, 1607-8), a rare set of three silver-gilt grace cups (London, 1595-6), a set of twelve "maidenhead" spoons (1630-1), and another of "slip-ended" spoons (1640-1), besides a large number of other fine pieces of London work of the 17th and 18th centuries.

Some interesting examples of English church plate were lent by Mrs. Christie Miller, including a pair of silver-gilt communion cups with their paten covers, given to Clapham Parish in 1681, and an Elizabethan silver cup and cover of the same nature from a church in Devon; also a little Cromwellian drinking-cup of embossed silver. Lieut.-Col. F. E. Packe lent an unusually fine square silver salver by John Le Sage, boldly engraved with the arms of Packe impaling Dugdale, London hall-mark for 1725-6; and Mr. Lionel A. Crichton added several interesting pieces to his loan collection of American silver of the 18th century.

A fine collection of jewellery, lent anonymously, consists of picked examples of European work of the 15th to the 18th century. A series of South Italian jewels and other objects of personal adornment was lent from the collection of the late Sidney G. Churchill. Mrs. W. Benson lent a number of examples of the work of her late husband in brass, copper, and silver. Five interesting monumental brasses, English work of the 15th to the 17th century, lent by Dr. Philip Nelson, F.S.A., have been exhibited with the series of similar work in the Museum collection.

*TEXTILES.* The Dean and Chapter of Canterbury lent the very important collection of 12th to 14th century seal-bags belonging to the Cathedral. Such bags were to protect the wax seals of documents and were usually made of small pieces of contemporary silk tissues. As in most cases the dates of the documents are known, the importance of the light they throw on the textiles is very obvious.

Mr. and Mrs. Bruce Ingram lent a fine set of English bed-hangings (about 1700) embroidered in wool, and a chasuble with Flemish embroidered orphreys of the early 16th century.

Mrs. Brace lent an unusual coverlet from Northern Ireland,

## LOANS

elaborately embroidered with laid cord of knotted linen. It is dated 1738 and has on it the names of the workers.

Other lenders were:

Mr. G. P. Baker, a number of Turkish and other textiles; Professor R. M. Dawkins, Moroccan embroideries; Mr. John Jacoby, a collection of samplers, needlework pictures, and lace; Mrs. Rowley, two Moroccan samplers; the Lady Elizabeth Babington Smith, a Bergama rug; Sir William Ingilby, Bart., an English embroidered cover, about 1600; the Rector and Churchwardens of Dunstable, the Fayrey pall; Mr. S. R. Vereker, an Elizabethan tapestry panel; Dr. W. L. Hildburgh, F.S.A., two pieces of Tyrolean weaving; the Worshipful Company of Saddlers, an English embroidered pall; Sir Havilland W. de Sausmarez, 17th century coat and breeches believed to have been worn by James II; Mrs. Levi, part of an English sampler, early 17th century; Mrs. Wood Acton, a pair of embroidered gloves, about 1600, and a glove gauntlet; General H. B. Kennedy, C.M.G., D.S.O., a waistcoat of Spitalfields brocade; and Captain R. Ford, five pairs of Armenian sleeves (from Lake Van).

**WOODWORK.** Among loans to this Department special mention should be made of the following: An elaborately carved chairman's chair in the style of Chippendale, lent by the Royal Scottish Corporation; a carved and painted cabinet designed in 1780 by Robert Adam for Sir Joseph Banks; an important English commode of about 1770 inlaid with trophies of musical instruments and floral devices, lent by Captain E. G. Swinton.

**INDIAN SECTION.** His Majesty the King graciously made a considerable number of additions to the Indian Section's loan collections. Among the new royal loans is a silver writer's box (*qalamdan*) from Partabgarh, Rajputana. The box is ornamented with plaques of translucent green and blue glass enamel encrusted with cut and tooled gold-foil. It was presented to H.M. Queen Victoria by Maharaja Dalpat Singh of Partabgarh (1844-64). His Majesty also lent a Muhammadan address-case of silver-gilt with champlevé enamel decoration. This was presented to H.M. King Edward VII in 1901 by the Municipal Commissioners of the City of Multan, Punjab. His Majesty graciously consented to a large collection of royal address-caskets formerly lent to the Imperial Institute being transferred to the Indian Section.



## LOANS

From the Right Hon. the Earl of Amherst were received a number of objects of great interest including the throne-chair of Ghazi-ud-din Haidar, King of Oudh (1819-27), which was presented to the second Earl Amherst when visiting the court of Lucknow in 1827; a set of ivory state furniture of the late 18th century, consisting of three arm-chairs, two foot-stools, and a table from Seringapatam, Mysore; and a sabre (*shamsheer*) with hilt and scabbard-mounts of 17th century Lucknow enamel, formerly the property of the Mogul emperor Muhammad Shah (1719-48) and said to have been part of the treasure offered to the invader Nadir Shah at the sack of Delhi in 1739. Lord Amherst also lent a sabre (*talwar*) with a 17th century Khorasan watered blade, and hilt and scabbard-mounts of Jaipur enamel, and three 18th century examples of Rajput jazerant work from Udaipur State.

Major L. Weir lent a collection of twenty-two Tibetan and Nepalese (Newari) objects, among which there are exceptionally fine gilt-copper cast figures of Akshobya and Yama, with his consort Lhamo.


Miss M. B. Lee lent six 19th century Tibetan Mani-stones (votive slabs) of grey shale, incised with representations of Lamaist deities.

Other loans are: Captain R. H. Welsh, lower portion of a carved teak column from a ruined temple in South Kanara District, 16th century; F. J. Richards, Esq., M.A., I.C.S., chank-shell ornaments worn by the Naga Hill Tribes of Assam (for comparison with the chank-shell ornaments excavated by Mr. Richards from iron-age graves at Odugattur, Madras Presidency, and presented by him to the section in 1923); Harold Wakelan, Esq., a composition figure, coloured and gilt, of the Dharmapala Mahakala, Tibetan, 18th century; and Leslie W. F. de Saram, Esq., a Mogul, 17th century (Shah Jahan period) dagger with finely watered steel blade and crystal hilt, carved in the form of a ram's head and jewelled with rubies and emeralds.



## APPENDIX A

### REPORT ON THE MUSEUM FOR THE YEAR 1926

HE most important event of the year was the Loan Exhibition of Works of Art belonging to the Livery Companies of the City of London, held in the North Court from 21st July to 3rd October. Practically all the City Companies responded generously to the invitation to participate in the Exhibition, and a collection of nearly seven hundred magnificent examples of plate, furniture, tapestries, embroideries, illuminated charters, and many miscellaneous objects of great beauty and historical importance was assembled at the Museum. The Exhibition was opened by the Right Hon. Reginald McKenna and proved to be an immediate success. It is estimated that more than 38,000 extra people visited the Museum during the period of the Exhibition, and nearly 10,000 copies of the Catalogue of the Exhibition were sold. It was afterwards decided to publish an illustrated edition of the Catalogue, but this was not put on sale until the following year.

An Exhibition of the Works of Samuel Palmer and other disciples of William Blake, which was arranged by the Department of Engraving, Illustration and Design, with the very generous co-operation of Mr. A. H. Palmer of Vancouver, the son of the artist, was opened to the public on 21st October. Considerable interest was displayed in this Exhibition and the illustrated catalogue included a valuable biographical introduction by Mr. A. H. Palmer. The Exhibition remained open for about three months.

The Civil Service Arts Council held an Exhibition in the North Court from the 20th March to the 5th April. The Royal College of Art Sketch Club held an Exhibition in October and November.

In the spring and autumn of the year a series of free public lectures by members of the Museum staff and others was given on Thursday evenings at 5.30 or 6 o'clock.

## APPENDIX A

### PUBLICATIONS

The following publications were issued during the year:

#### *Catalogues*

Review of Principal Acquisitions during 1923.

Review of Principal Acquisitions during 1924.

Works by William de Morgan (*Reprint*).

Exhibition of Works by Samuel Palmer.

Exhibition of Works of Art belonging to the Livery Companies of the City of London.

#### *Guides*

Peruvian Textiles.

Salting Collection.

#### *Picture Books*

P.B.5. English Embroideries.

P.B.6. English Wrought Ironwork.

P.B.7. English Glass.

P.B.8. The Work of Alfred Stevens.

P.B.9. Works by John Constable, R.A.

P.B.10. Chests and Cabinets.

P.B.11. English Lace.

P.B.12. Sheffield Plate.

#### *Postcards*

6 New Subjects issued as postcards (Monochrome).

12 New Subjects issued as postcards (Coloured).

#### *Photographs*

7,265 photographs sold in 1926 as against 7,921 in 1925.

### VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 1,103,318; of these 910,778 attended between 10 a.m. and 5 p.m. on weekdays, 35,693 attended on Thursdays and Saturdays after 5 p.m., and 156,847 on Sundays. In 1925 the total number was 1,190,707, of whom 161,381 came on Sundays. There was thus a decrease of 87,389 in the total of attendance for the previous year;

# APPENDIX A

the weekly average for attendance dropped from 22,898 in 1925 to 21,218. The total number of visitors to the Indian Section was 122,929 in 1926 and 117,375 in 1925.

The children's holiday classes, under the guidance of Miss E. M. Spiller, O.B.E., were held as in previous years. The total number of visitors conducted by the Official Guide in the daily tours in 1926 was 21,207, and a further 1,370 persons were conducted in special parties, giving a total of 22,577 as against a total of 19,881 in 1925.

The following figures relate to the Art Library :

	1926	1925
Number of attendances of readers .. ..	18,435	14,822
Volumes issued .. .. .	56,068	27,793
Boxes or portfolios of photographs issued ..	3,216	2,901

## STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS 1926, 1925, AND 1924

Month	Weekdays			Sundays		
	1926	1925	1924	1926	1925	1924
Jan. ...	78,383	97,118	83,217	16,292	12,562	17,720
Feb. ...	66,534	84,562	66,143	13,290	15,451	18,252
March ...	71,712	85,879	80,920	11,718	20,191	21,374
April ...	80,688	103,045	99,920	11,438	14,298	15,091
May ...	55,938	85,527	83,129	12,223	17,846	14,535
June ...	63,844	82,209	84,404	9,469	11,303	16,953
July ...	91,319	85,688	97,781	12,174	10,530	13,381
August ...	108,666	112,714	136,215	17,301	13,593	21,003
Sept. ...	90,222	75,480	92,696	11,204	11,450	15,751
Oct. ...	86,919	76,878	104,849	16,314	10,084	15,955
Nov. ...	76,654	65,232	92,307	13,913	12,476	20,922
Dec. ...	75,592	74,994	91,736	11,511	11,597	14,495
TOTALS	946,471	1,029,326	1,112,617	156,847	161,381	205,432



## APPENDIX A

### DEPARTMENT OF CIRCULATION

While the number of Museums, Art Schools, and Training Colleges in receipt of loans remained about the same in 1925 and 1926, the number of Secondary Schools rose from 285 to 299. The total number of specimens issued in 1926 was 31,184, of which 21,532 were lent to 227 Art Schools, 28 Training Colleges, and 299 Secondary Schools. These figures include the 2,275 specimens comprised in the special terminal loans for schools of which 141 were issued during the year. The total number of lantern slides issued rose from 18,662 in 1925 to 21,537 in the year under review.

## APPENDIX B

### REPORT ON THE BETHNAL GREEN MUSEUM, 1926

The work of rearranging the Museum was continued during 1926. The western half of the Lower South Gallery was fitted with cases, and the collection of Pottery and Porcelain was moved to it, classified, and placed on exhibition. The collection of Glass, augmented by considerable additions from the Victoria and Albert Museum, was moved to the Upper East Gallery and arranged there. A rearrangement of the Oil Paintings and much of the Furniture followed on the installation of a modern heating system throughout the building, which made available additional floor space in the galleries amounting to 1,000 square feet, and about the same in wall space. The north side of the east half of the Central Court was fitted with wall-cases, in which a portion of the collection of Birds was arranged in geographical order, more than two hundred and fifty additional specimens being prepared and mounted for this exhibit during the year.

An exhibition was held during the spring of Drawings and Paintings by members of the Bethnal Green Art Club.

The total number of visitors for the year was 386,923, made up as follows: weekdays, 218,977; evenings, 7,781; Sundays, 160,165.

161 visits for special study were made from fifty-one East London schools during the year, with a total of 4,072 scholars and 202 teachers. 104 of these classes attended lectures, while others came to draw, model, or design from Museum objects, or with some other definite plan of study in relation to the ordinary school curriculum.







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